

ISSUE 39

The Monthly Magazine of Cult Television £1.65

US \$3.95
CAN \$4.95

RETURN TO DEVILS END

videos to be won



THE PRISONER

Episode Guide inside

STAR TREK: DEEP SPACE NINE

*The first episode
reviewed*

DOCTOR WHO

*30th ANNIVERSARY:
Special Seventh
Doctor pull-out*

ACE OF WANDS

*Tarot, Michael
MacKenzie,
interviewed*

PLUS MORE and all the regular news, reviews and letters



CONTENTS



News

Our acclaimed round-up of all the news and events affecting the TV Zone... 3

Letters

Comments, ideas and criticisms from our postbag 6

Star Trek: Deep Space Nine

A new chapter opens in the annals of the *Star Trek* universe with the adventures in and around the Space Station Deep Space Nine. We take a look at the first episode, *Emissary* 8

Reviews

Books: *Star Trek's The New Voyages 2* 12
Videos: *Doctor Who: Terminus*,
and *Return to Devils End*, *Space: 1999*: Vols
9 & 10, *The Champions*: Vols 5 & 6
TV: *The Tomorrow People*

Doctor Who at 30 - Poster #1

We start our celebration of the 30 years
Doctor Who has been with us with the
first of our special series of posters 16

Michael MacKenzie

We talk to the man behind Tarot, the
magical telepathic hero in *Ace of Wands* 18

Star Trek: The Next Generation

Lt Cmdr Shelby wanted Riker's job and to
destroy the Borg. Elizabeth Dennehy talks
about her character 21

Fantasy Flashback

We've already reviewed the '90s version of
The Tomorrow People, and now we turn
our attention to the '70s story *The Blue and
the Green* 24

Episode Guide

An extra-long guide this issue as we
continue, and complete, our guide to *The
Prisoner*, with episodes 8 to 17. 29
Be seeing you...



The Next Generation © Paramount Pictures



The Prisoner © ITC

Editorial

This issue we complete our *Prisoner* episode guide, compiled with the help of those nice people at *The Prisoner Appreciation Society*. Now when you watch the last episode you'll have a better feel for what's happening, even if its meaning is not exactly clear... Meanwhile, we're all busy at work on the next *TV Zone* publication, the *Eighties Special*. Features include a look at *Sherlock Holmes*, *War of the Worlds* and *Beauty and the Beast*, as well as all the popular programmes. Don't miss it. I can also confidently predict that we'll be seeing some supervillains and Earth invasions in *Specials* coming up this year. The *Special* is published 11th February, and the next regular issue on 25th February.

Jan Vincent-Rudzki

TV Zone Issue 39 February 1993. (ISSN: 0957-3844) Editor Jan Vincent-Rudzki. Assistant Editor David Richardson. Production Assistants Nicholas Briggs, Rosemary Howe, Deanne Holding Contributors David Bicknell, Mark Chappell, Stuart Clark, Richard Houldsworth, Dominic May, Joe Nazzario, John Peck. The Prisoner Appreciation Society: Six of One, Nigel Robinson, Edwin Yau. Publisher Stephen Payne. Editorial Address: TV Zone, Visual Imagination Limited, PO Box 371, London SW14 6UL. Fax: 081 876 9455. All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see back cover. Advertising rates on application to the Editorial Address or telephone 081 878 9486 and ask for 'TV Zone adverts'. Distribution: Comag, Tavistock Road, West Drayton, Middlesex UB7 7DE. Tel: 0895 444055. Printed by Capricorn Group plc.



Compiled by Dominic May,
Stuart Clark, Edwin Yau &
Richard Houldsworth

Century Falls

Russell T Davies's six-part **Century Falls** commences its run on BBC1 in February and stars Catherine Sanderson as 14-year-old Tess, Simon Fenton and Emma Jane Lavin as twins Ben and Carey Naismith and Robert James as their uncle, Dr Josiah Naismith. The series is expected to feel akin to *Children of the Stones*.

Currently screening is Helen Cresswell's **The Return of the Psammead** directed by Marilyn Fox. Animating the Psammead took the BBC Visual Effects Department led by Malcolm James nearly two months, 500 feet of cable and six pairs of hands; but the results achieved mean that the Sand Fairy can clasp his hands, move his ears and antenna through 360° and do anything that a human can with his eyes, eyelids and eyebrows.

BBC2's Sunday line-up features adventure game **Timebusters** with Michael Troughton.

On Four

Showing on Channel 4 is **Stephen King's Golden Years** (Saturdays), the first time King has written directly for television, while the second series of **Northern Exposure** (the most popular drama and the sixth most watched programme in the US) is on Mondays. The long awaited transmission of 12 episodes of the studio-bound **The Avengers** suddenly began on 7th January with the 1961 story *The Frighteners*, featuring Ian Hendry and Patrick Macnee. The episodes still to come are *Death of a Batman*, *The Little Wonders*, *The Undertakers*, *Second Sight*, *The Charmers*, *Don't Look Behind You*, *The Winger*, *Esprit de Corps* and *The Medicine Men*. And on Sundays... **Land of the Giants** is back for a 51-week run 'by popular demand'. Other forthcoming offerings in-

clude **Eerie, Indiana**, scheduled from Tuesday 16th March, in which a teenager named Marshall (played by Omri Katz from *Dallas*) encounters various bizarre happenings in the town of the title, and the fourth series of **The Crystal Maze** from Thursday 1st April for 13 weeks.

Who Repeats

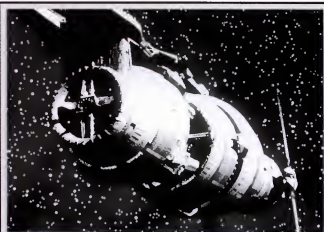
Much to the chagrin of **Doctor Who** fans, *Genesis of the Daleks* was chosen as the Tom Baker BBC2 repeat to enable the new season to attract a solid audience due to the popularity of the Daleks. It was felt that the potential 20,000 to 30,000 viewers who had purchased the BBC video of the story would not make much impact on the ratings. The stereo *Remembrance of the Daleks* will almost certainly be the chosen Sylvester McCoy tale.

UK Gold **Doctor Who** viewers were confused when TV listings magazines indicated that *The War Machines* was to be followed by a four-part *Genesis of the Daleks*. This was a mistake. The programme continued to be transmitted chronologically. UK Gold intends to continue broadcasting **Who** sequentially with Jon Pertwee as the next Doctor. Options for a touring exhibition are under consideration, plus one commemorating the 30th anniversary which would be run in conjunction with BBC Enterprises.

Video

On the **Doctor Who** front, BBC Video rush-released *Terminus* on 4th January replacing *The Demons*, now scheduled for either 1st February or 1st March depending on clearances being obtained. These are also being sought to enable the release of the newly colorized *The Silurians* and *Terror of the Autons*. Definite for February are *Enlightenment* and *The Twin Dilemma* (losing its Woolworths exclusivity).

March has *Image of the Fendahl* as well as *Red Dwarf 1: The End and Waiting for God*, *The Borrowers* and *The Making of the Hitch Hikers Guide to the Galaxy*. The BBC Audio Collection's releases of **Doctor Who: The Power of the Daleks** and *Fury from the Deep* are unlikely to appear before March, but there are plans to release other stories this year as well.



The computer graphic Future — Babylon 5 as seen in the pilot episode

Babylon Plus

Babylon 5 première in the States next month. Some British fans have already started writing to Warner Bros' Wardour Street office in London requesting an early release for the video! Advance footage of the computer generated special effects confirm that the age of digital effects has finally arrived.

More **Babylon 5** story information follows...

The Centauri Republic race are the oldest of the five empires, and theirs has slowly been slipping into decay due to neglect. The Narn Regime can be best described as a race of warriors who are bent on avenging past wrongs.

The inhabitants of the Vorlon Empire have to wear atmospheric suits, and so you will not be able to see their faces. The Minbari Federation are a mystical, yet highly advanced race who nearly defeated the Earth Alliance, an organization of several hundred human and alien worlds, over a two-year

period. The Earth Alliance's remaining battle fleet had been pushed all the way back to their final defence near Earth itself, 'The Line'.

Two of the many mysteries which have been interwoven into **B-5's** storyline are the mysterious vanishing act of **B-5's** predecessor, the **B-4** station — which had only been operational for 24 hours beforehand — and the surrender of the Minbari Federation.

One interesting notion — not usually dealt with in **Star Trek** — is the different atmosphere and gravity required for alien beings to survive. The variety of races on board the **B-5** station will each require a different climate, atmosphere and/or gravity to breathe and exist in, so there are sections of the station which will rotate at different speeds, and in which other aliens, such as humans, will need breathing apparatus to survive.

See 'USA 1993' (pg 4) for more

Whether this means that the strongly rumoured special anniversary production will get the go-ahead is still a matter for conjecture...

From ITC... January: **Space 1999** 9/10 (if purchased at WH Smith, an episode of **Supercar** is also included!). February: **Timeslip** Adventure One (*The Wrong End of Time*), **The Champions** 5/6, **Fireball XL5** 5/6, **Hawkeye**, Last of the **Mohicans** (vintage 1956 Lon Chaney Jr). March: **Randall & Hopkirk** 5, **The Protectors** 3/4

and **Supercar** 4. The first two **Jason King** tapes are planned for April.

Satellite

A settlement in the long-standing dispute between Equity and BBC Enterprises over actors' payments for repeats on UK Gold is expected to be reached shortly with Enterprises finally agreeing to pay a residual fee up to 10% of the original rather than a royalty payment. Early viewing figures, which es-

While Science Fiction is kept alive on British tv by cheap repeats, things have been hotting up in Hollywood with the production of a glut of new shows to premiere in 1993. Here's a guide to some of the treats we'll be missing in the UK...

Star Trek: Deep Space Nine

Principal Cast: Commander Benjamin Sisko (Avery Brooks), Odo (Rene Auberjonois), Kira Nerys (Nana Visitor), Miles O'Brien (Colm Meaney), Julian Bashir (Siddiq El Fadil), Jake Sisko (Cirroc Lofton), Lieutenant Jadzia Dax (Terry Farrell), Quark (Armin Shimerman)

Format: Pilot followed by 22 episodes

Debut: 05 01 93 (in syndication)

Publicity Blurb: "It waits at the edge of the final frontier. But most of all... it waits for you."

Scenario: Members of Starfleet in the 24th Century are posted to Deep Space Nine, a run-down space station near a strategic wormhole in space. Patrick Stewart features as Jean-Luc Picard in the pilot, after guest stars crossing over from *ST-TNG* in future episodes include Q (John De Lancie), L'waxana Troi (Majel Barrett), Guinan (Whoopi Goldberg), Vash (Jennifer Hetrick), and Klingon women Lursa (Barbara March) and B'etor (Gwyneth Walsh).

Babylon 5

Principal Cast: Commander Jeffrey Sinclair (Michael O'Hare), Lt. Commander Laurel Takashima (Tamlyn Tomita), Security Chief Michael Garibaldi (Jerry Doyle), Ambassador Delenn (Mira Furlan), Carolyn Sykes (Blair Baron), The Senator (Paul Hampton), Ambassador Londo Mollari (Peter Jurasik), Ambassador G'Kar (Andreas Katsulas), Dr. Benjamin Kyle (Johnny Sekka), Lyta Alexander (Patricia Tallman)

Format: Two hour pilot. If successful, will be followed by series

Debut: 22 02 93

Scenario: In the year 2257, the five-mile long space station Babylon 5 serves as a neutral meeting place for the five major galactic governments, the Earth Alliance, the Minbari Federation, the Narn Regime, the Centauri Republic and the Vorlon Empire. It also functions as a port of call for space-

going travellers including smugglers, refugees and traders. In command is Jeffrey Sinclair, a hero of the ten year Earth Minbari war. When Earth defeat seemed assured, the Minbari surrendered — but Sinclair inexplicably misses his memory of the last day of the conflict. In the pilot galactic peace is threatened by sabotage as ambassadors from the five governments gather at the station.

Background: J. Michael Straczynski is writer and co-executive producer, who claims in defence of the show's similarities to *ST-DG* that he pitched his idea to Paramount in 1989, but they didn't want to make anything to compete with *ST-TNG*...

Time Trax

Principal Cast: Darian Lambert (Dale Midkiff), Dr. Mordica Sahmbi (Peter Donat)

Format: 2-hour pilot followed by series

Debut: 20 01 93

Scenario: Renegades from the year 2187, led by Dr. Sahmbi, escape back in time to 1993, using Time TRAX (Trans-time Research And Experimentation). They are pursued by a police detective Darian Lambert and his portable computer SELMA (Specified Encapsulated Limited Memory Archive).

Background: Executive Producer Harvey Bennett (*Star Trek* movies II-V) is, he hopes to bring the vastly popular 'secret ingredient' of *The Voyage Home* to the small screen.

Space Rangers

Principal Cast: Captain John Boon (Jeff Kaake), Doc Jack McGee, JoJo (Marjorie Monaghan), Eric Weiss (Gottfried John), Zylryn (Cary-Hiroki Tagawa), Commander Chennault (Linda Hunt)

Format: Series (CBS)

Debut: 06 01 93

Publicity Blurb: "They've got guns. They've got badges. They've got a lot of nerve. Tonight, meet

Boon and his crew."

Scenario: In 2104 five Space Rangers at the Fort Hope outpost on the planet Avalon fight crime using their limited resources. In the first episode, they investigate the kidnapping of a mining ship.

Doorways

Format: Pilot for series (ABC)

Debut: TBC

Scenario: A female from a parallel Universe is pursued to Earth, where she befriends a doctor.

Journey to the Center of the Earth

Principal Cast: Jeffrey Nordling, Kim Miyori

Format: Pilot for series (NBC)

Debut: TBC

Scenario: Explorers travel underground and encounter the hideous Troglydites. Based on Jules Verne's classic novel.

Wild Palms

Principal Cast: Josie (Angie Dickinson), Coty (Ben Savage), Senator (Robert Loggia)

Format: Mini-series (ABC)

Debut: Spring '93

Scenario: In Los Angeles 2007 a band of criminals called the Fathers use advanced virtual reality in an attempt to take control. Produced by Oliver Stone.

Sequest

Principal Cast: Captain Nathan Bridger (Roy Scheider)

Format: 22 episodes (NBC)

Debut: Autumn '93

Scenario: In 2108 Nathan Bridger assumes command of SeaQuest, an advanced submarine which patrols underwater colonies and battles against pirates and terrorists. The most unusual crew member is Ensign Darwin - a trained dolphin! A high budget show from Stephen Spielberg.

established the channel as the third most popular satellite channel with a 4.2% audience share (trailing Sky One and Sky Movies), were described as "phenomenal" by chief executive Bruce Steinberg, who is looking for between 5% and 6% eventually.

On Sky One *ST:TNG* finished with *The Best of Both Worlds* (Part 2) on Friday, 15th January and started up again twice daily with *Encounter at Farpoint* (Part 1) on Monday, 18th January. Other offerings on this channel are *Alien Nation* (Fridays), *Lost in Space* and *Robin of Sherwood* (Sundays).

Upcoming

Pre-production of Grant Tinker's *Red Dwarf VI* commenced on 4th January. The usual cast have been re-contracted for the series. Rob Grant and Doug Naylor have also written the screenplay to *Thursday Man*, a movie which should enter production this year, and one of Carlton TV's *Comedy Playhouse* series.

According to Roger Price, a second series of the revamped *The Tomorrow People* could happen if the first is received as well in the US as it has been in the UK. Actor Kristian Schmid recently stated that having seen the finished product he would like to do another run. While filming was actually taking place he did not expect the end result to turn out so well. French production company Gaumont TV were recently behind the *Highlander* spin-off now showing in the US, and executive producer Marla Ginsburg claims to have brought in each episode on time and on budget. She is currently trying to persuade ITV to buy the *Highlander* series.

Paramount begins shooting a series of *Tabatha - Bewitched Again* in a couple of months. The *Lightnight* Group is working with Meridian Broadcasting, HIT Entertainment and Twentieth Century Fox to produce *Reboot*, which will be the first 100% computer-generated animated TV series. *Lightnight* also intends to develop *Justice*

2500, a court-room drama series, set in the year 2500.

Animation

A third 13-part series of *The Dreamstone* from Central TV is in production for ITV, budgeted at around £2.5 million. A 13-part animated version of *The Addams Family* is being made by Australian company Southern Star, also responsible for *Toxic Crusaders*. Anima 3 from Germany have come up with *The Ketchup Vampires*, the first vampires in the world to detest blood and prefer tomatoes instead! In the US, 65 editions of *Batman: The Animated Series* are being produced.

Shorts

The BBC has purchased US network ABC's mini-series *Wild Palms* (see 'USA 1993' panel). The BBC hopes it will appeal to the *Twin Peaks* audience. The Royal Television Society Design Awards held in December included Peter Wragg and the FX team of *Red Dwarf V*

winning Best Visual Effects, and Stephen Fineran of Granada TV bestowed with Best Production Design for *Angels* (he was also nominated for *The Cloning of Joanna May*), while Maggie Chappell won Best Costume Design for *Archer's Goon*. At

Alister Pearson's cover for the *Power of the Daleks* script book. Due out some time this century



the Chicago International Film Festival in November, Thames subsidiary Cosgrove Hall, currently threatened with closure, won Best Animated Feature for its adaptation of Terry Pratchett's *Truckers*.

The recent MIPCOM television sales market saw Paramount heavily pushing **Star Trek: Deep Space Nine**, ITC Entertainment showcasing vintage shows such as **Thunderbirds**, **The Saint** and **The Prisoner** and Granada promoting **Sherlock Holmes: The Last Vampire**. Warner Brothers made successful sales of **Time Trax** and **Highlander** and is planning to release episodes of **Time Trax** and **Highlander** in 1993. **TekWorld** is a television series and filming has commenced in Canada. William Shatner has been shuttling back and forth between Los Angeles and Vancouver since he has both acting and directorial duties on the new television series. It is likely to be a mid-season replacement. Shatner is also still reportedly working with Paramount on **Star Trek VII**. The fate of his submitted **Trek** movie premise, rumoured to be about a grave disagreement between Spock and Kirk, is unknown at present. Video company Entertainment in Video release the premiere episode of the new **Highlander** television series on March 3rd. Entitled *The Gathering* it features Duncan McCloud as played by Adrian Paul and a guest appearance by Christopher Lambert as Connor McCloud. The 3rd part of BBC2's **Europe on the Brink** is a docu-drama set in 2013. **War with America** features Alexandra Bastedo (of **The Champions** fame) some impressive effects (reportedly) and airs January 26th 7.45pm.

Time Trax Plus

More **Time Trax** details follow... Detective Darien Lambert (Dale Midkiff of **Pet Semetary** fame) is a 'fugitive retrieval specialist' from the year 2193 with an IQ of 200 as well as being a martial arts expert! Peter Donat is 'bad guy' Mordica Sahmbi, a brilliant scientist who is working on a government-funded Time machine, but after 10 years of work it is discovered that the machine has two flaws; these being that the human body can only survive one 'round trip' and that a per-



Time Trax on video

son can only go back 200 years. With government funds stopped, Sahmbi continues funding research by sending criminals back into the 20th Century to safety. Mia Sara (the princess in **Legend**) guest stars as Elissa, a young scientist caught up in the grand scheme of things. In the pilot, Lambert catches on and Sahmbi goes back in Time to present-day Washington DC himself, with Lambert following close behind. Lambert's computer 'companion' SELMA is played by Liz Alexandra as a hologram projected from a computer disguised as a credit card with an unlimited database resource and the memory of a Cray computer. Lambert can also 'Time stall', which means that he can focus on any object and slow down the image received by his brain and therefore react faster. Other contributing writers to the season's episodes include **Star Trek V**'s David Loughery, as

The Last Leap?

Change is the name of the game on **Quantum Leap**'s fifth season. Fans will see much more of the Quantum Laboratories in the episodes currently airing on US tv. They will also hear a new arrangement of the series theme music over the opening credits. The stories have also changed in tone and content. Sam leaps back into the body of Jimmy; the mentally-retarded boy he helped in the show's second series. This time, amid much religious overtones Sam and Al come up against an evil leper. Carolyn Seymour guest stars in this episode. The series has also strayed into **Twin Peaks** country with a three hour story (shown as a one hour episode followed by a two hour special the week after) in which Sam leaps from person to person and year to year in a small town trying to solve a long-standing

murder mystery.

In **Blood Moon**, Sam leaps into a man who may or may not be a vampire! Ian Buchanan (**Twin Peaks**) guest stars as another possible vampire.

In **Tale of Two Sweeties** Sam finds out that he is getting married to a lady, but that he is still married!

Dr Ruth is an episode all about... the Dr Ruth, with Sam leaping into her.

Finally **Goodbye, Norma Jean** has Sam leaping into Marilyn Monroe's chauffeur. Watch out for the celebrity lookalikes in the episode.

However, the season's high-profile Kennedy opener was rather poorly received and so far the signs are that this will be the last season of the show.

Quantum Leap returns to British screens in February for the final three episodes of its third season. The final episode, **Shock Theatre** features a cliff-hanger ending! It is not clear if the BBC intend to run the 4th season directly after the 3rd.

well as Grant Rosenberg (now **Time Trax**'s executive co-producer) who wrote the ST:TNG Season 5 episode *New Ground*.

Filming of the first 22 episodes concludes in February, with the show's pilot, *A Stranger In Time*. The pilot cost Warner Bros. over \$3 million, with subsequent episodes at around \$1 million each. A second series of is being planned for shooting at Videolab's Sydney studio, which has five sound stages including a water tank and special effects facilities. ITV has purchased the first series for screening later in the year.

UK Ratings

The first published ratings for UK Gold revealed **Casualty** as the most watched programme with 0.29 million viewers, although to date there has been little consistency in viewing habits. **Doctor Who** has failed to make an impression on the channel's Top 10, thus indicating less than 150,000 people are watching it. However, on BBC2, **Doctor Who: The Demons** registered 2.52, 2.96, 2.19 and 2.34 million for episodes 1, 2, 4 and 5 (episode 3 failing to reach BBC2's Top 30 chart). Although lower than the figures achieved earlier in 1992 by **The Sea Devils**, these are considered respectable even though **Doctor Who** previously followed **Thunderbirds**, which reached an audience between 4 and 6 million, whereas it is now broadcast after **The Man from UNCLE** (approx. 3.1 million) and clashes partly with **Coronation Street**.

The Borrowers on BBC1 attained ratings between 7.3 and 8.25 million. BBC2's **Witchcraft** attracted 3.46 million (11th) for part one but made no impression on the top 30 for part two, which perhaps sums it up very well.

The week leading up to Christmas saw a general falling off of ratings except **The Addams Family**, which continued to do well, actually beating **Star Trek**, which fell from its 4.7 million average to 2.92 million. The Christmas Day screening on BBC1 of **Indiana Jones and the Last Crusade** courted 15.8 drowsy revellers.

Holmes and Watson (Brett and Hardwicke) prepare themselves for *The Last Vampire*

Photo © Granada TV





TV Zone Letters
PO Box 371
LONDON SW14 8JL, UK
Fax: 081 876 9455

Tomorrow People

Nigel Stockley
Ringwood, Hants
Many years ago, one of the earliest Science Fiction series I can remember that had me glued to the television was *The Tomorrow People*. Since then, following the neverending repeats on tv, I have hoped for a re-run of this 'classic' series so that I can remember those days of dodgy special effects and wobbly sets. Alas, to date, (and surprisingly even with the advent of UK Gold) it has not jaunted back to our screens until now.

When I heard that they were re-making the series I was a little wary but nonetheless couldn't wait for it to be shown and, fortunately I wasn't disappointed. OK, all the die-hard fans of the 70s' series, they no longer wear strange belts or bracelets (can anybody remember why they needed those to teleport?) or have a talking computer but count your blessings that they don't, despite recent trends, wear those awful flared trousers! This new series was peculiar as all it really consisted of was one long pilot episode. Having seen the series you tend to be left thinking that all you have in fact seen was episode 1. The special effects were, not forgetting its time slot, quite good. One thing that did let its credibility down a little was the locations used. Followers of the series will note that it was set in 3 main places: England, an island (the spaceship) and America. The supposedly 'American' locations chosen could not have looked more like Britain if they had tried (for example a set of terraced houses next to Lisa's mother's apartment block — I think not!) and you had to be constantly reminding yourself that they were, at times, supposed to be in America rather than anywhere else.



The Tomorrow People Kristen Ariza as Lisa Photo © Jane Kilick

In your feature a couple of months ago it was reported that the mysterious 'Turtle Man' was of some plot consequence and all would be revealed by the end of the series. Well forgive me for blinking but that was not even touched upon.

PS: Plot hole No1: If Lisa could only teleport to the 'American school' as without practice she could only teleport to places she knew — how come Kevin and Megabyte could teleport directly to rescue Lisa's mother?
PPS: Do you know if the series is being released on video?
Editor: No sign of the series coming out on video as yet.

UK Gold

Reader Lee Mendham of Chatham in Kent recently wrote to UK Gold to point out scheduling, programme credits and picture quality faults. Here is the company's response:

Nuala Giblin
Viewer Liaison Officer
UK Gold Broadcasting Limited
306-316 Euston Road
London NW1 3BB
Due to our style of strip scheduling (showing certain kinds of programmes at specific times) timing is very important. Therefore some programmes have had to be edited (this is done with the writers' permission). In order to minimise this we a) shrink the credits whilst displaying information and b) continue the action whilst showing 'end of part one'. We have chosen this style of presentation rather than pre-announcements but your comments will be passed on to this department.
Regarding the issue of picture quality I would recommend that you get this checked out by an engineer. There is no reason I know of as to why the commercials are clearer than the

programmes.
Your point about timing has been noted as have all the issues you have raised and I can assure you that they will all be passed on to the relevant departments.
Thank you for taking the time to write to UK Gold.

James R Kirk

Graham Pointer
Southampton
Concerning Michael Allen's query on James R Kirk in TV Zone #37, it is explained in the introduction to the Blish adaptation of the first series: Gene Roddenberry had been asked about it and had replied 'Gary Mitchell had godlike powers, but at base he was human. He made a mistake'. In fact, James R Kirk was the original choice for Kirk's name.

Too Nice?

M Pertici
Wrexham, Clwyd
People have been complaining that *Star Trek: The Next Generation* has become too nice a television programme for many people to watch. But I think that the season 6 two-partner *Chain of Command* is one of the best stories they have ever done. The scenes in which Captain Picard is tortured are very convincing. We really get to know how awful the Cardassians really are. ST:TNG is trying to be brave by doing something which is completely different which is why the series has become just as successful as the original. I hope that this story gets shown in the UK, but not knowing who owns the

rights to seasons 4-6 perhaps it will be some time before people in the UK do see this episode.

Offended

Graham Cox
Silkmore, Staffs
I have just read Mark Chappell's review of the *Star Trek: The Next Generation* novel *Nightshade*. What prompted me to write is Chappell's reference to Deanna Troi as 'becoming slutish' in a Deanna episode. Look am I the only man in this world that doesn't think that a woman who sleeps with a man that she's not married to is a slut? I bet Chappell would not have said anything like that about Riker. So Chappell, how about an apology to all the women readers for this rather of-fensive remark?
Chappell also gave the impression that the *Star Trek* novels would end in 1993. Is this true, if so why?
Editor: Titan Books' licence has expired.

James Miller
Kenilworth, Warwickshire
I must thank you for printing my latest piece of feeble wit in the Christmas issue, but feel somewhat aggrieved at the severe indignation which your word processor had suffered in the seasonal festivities; that second paragraph was well mangled! My faults and failings are many, sir, but I am hardly likely to send people letters with phrases like 'more happier' in them — I hereby disclaim responsibility for this fulminating blister on your letters page.
There is not many peoples as can use English proper like what I can, and it is of that fact I am dead proud of. My hole career as proof reader of *The Guardian* could be in jeopardy putted!
Editor: Apologies. During the off-ice party, someone mistook our word processor for a mince pie and took a bite out of it!

Neglected Leap

Keith Topping
Newcastle upon Tyne
The index in issue 38 of TV Zone raises an interesting point with regard to *Quantum Leap*. For much of the period that TV Zone has existed, Leap has been one of the few fantasy series networked on British television. At the time of writing (December '92) it is the only one. And

yet in 38 issues, how many articles, interviews or other related features on the series have we had? Think of a number between none and none...

Even the 'much requested' (in your own words) Episode Guide on the series ended at the end of season two, after just two issues, to be replaced by an episode guide for *Star Trek* (okay, it's an important series but *everybody* must surely have an episode guide to *Trek* from somewhere by now, lads).

I don't think you've got it in for Sam and Al, but apart from the odd item of news coverage (mainly UK broadcast dates and descriptions of US episodes — frustratingly, often without episode titles), *Quantum Leap* has had a raw deal from *TV Zone*. In short, I think it's about time you started to give *Quantum Leap* the kind of coverage it deserves. A complete list of season 4 episode titles might be a good way of starting. How about it?

Incidentally, I recently saw a copy of *The Oswald Conspiracy*. Great episode, objectively historically inaccurate. The trailer for the rest of the season suggests further abuses of *Quantum Leap*'s concept, with the Marilyn Monroe episode and a 'Close Encounters' parody.

Editor: We had many letters asking for a *Star Trek* guide, and have been promised *Quantum Leap* interviews for some time.

Missing Starship

C Kyle
Edinburgh

After reading Herr Hopf's letter in issue 38 I felt I had to write in regarding the question of the presence — or otherwise — of a 'Constitution' class starship in the Wolf 359 scene in *Best of Both Worlds*. I have an original copy of the CIC release, purchased the day they went on sale and there is indeed what appears to be a Constitution class ship in the top left corner of the screen as the shot pans left. The problem with some viewers being able to spot it and others missing it seems to arise from simple tv screen configuration and the variations thereof. I have an ageing 28" set of Scandinavian origin and this shows the ship quite clearly. However upon watching the tape through a friend's brand new 28" FST set, lo and behold — the ship

just isn't there!

Incidentally, I have a hard time believing that Starfleet — hard-pressed or not — would send a 100-year-old starship design into battle with the Borg. A clue to the reasons for that I believe sits on a table in the design office on Mars from the episode *Booby Trap* — a Constitution class ship with the same secondary hull as the original but with 24th Century warp nacelles and primary hull — check it out for yourselves.

Who: The Sixties

Michael Farrer

Ladbroke Grove, London
I am writing to share my views on the recent publication *Doctor Who: The Sixties* by Howe,

Stammers and Walker. After being somewhat sceptical at first as to what I thought was to be another 'special' in the range of hardcover *Doctor Who* titles, reiterating countless facts that any well-informed fan of the programme already knows, I must admit to being extremely impressed by what I read. The depth of research far exceeds anything that has come before it and it is written in such a professional way that shows a great knowledge and a great love for the subject, yet at no time does it talk down to its readers. The layout of the book is superb — especially the details in the margins of most pages — and it is crammed full with a wonderful selection of both colour and black & white photographs. The text itself is fascinating; of particular interest to me was the inclusion of the original, or working, titles for stories and also the information on scripts that had never been made for one reason or another.

The only couple of adverse comments about this book to be made are that some of the smaller pictures which are used occasionally are obviously taken from a television screen, which is unnecessary when the wealth of material available that could be used instead is considered. My other gripe is the fact that a large section of the end of the book is taken up with aspects not pertaining to the series, particularly a rambling and very boring piece about merchandising. Such items are OK in the pages of a fanzine or even *Doctor Who Magazine*, but including them in a book such as this is a totally pointless exercise and



Paul Darrow as Avon — fit not fat! — dealing with the 'callow' Alan Stevens

detracts from the rest of the coverage. It comes across as a massive ego trip on behalf of the collector as if to say, 'Look what I have got and you haven't'. It is such a shame and out of place when the rest of the book is written with a contrasting elegance and style. Perhaps in the next volume this section can be trimmed down or dispensed with altogether and filled instead with more of those fascinating facts about the programme which make the book such a delight to delve into.

Who Repeats

Jonathan Walsh
Liverpool

There has been much speculation by *TV Zone* regarding which *Doctor Who* stories will be shown as part of BBC2's season of repeats. I would like to point out that in the *Resistance* is *Useless* programme was a sequence of clips to show each *Doctor*. The clips shown were from *The Time Meddler*, *The Mind Robber*, *The Sea Devils*, *Genesis of the Daleks*, *Resurrection of the Daleks*, *Vengeance on Varos* and *Remembrance of the Daleks*. Since the first four of these have already been shown, it seems fairly likely to me that the other stories will also be shown.

Darrow Defence

Maureen James
Winnipeg, Canada

I am writing regarding *TV Zone* #36 and the description on page 13 written by Alan Stevens. I was quite annoyed with Mr Stevens's comments about Blake's 7 Volume 23, and my first question is: who or what is Alan Stevens? Has he done anything in the world of television entertainment except write snotty and malicious comments about those who do contribute to our enjoyment? He writes that Soolin is shown as 'a female version of Avon, without the overacting'; she is, indeed, a strong and independent character and it was a pleasure to see her develop. However, the character of Avon is also strong and independent, as well as being dramatic and somewhat sinister, therefore an actor is required who can portray all those facets and make us believe it. Mr Stevens's second nasty needle, 'this is the last episode to feature a fat Paul Darrow', shows Mr Stevens's callow and inexperienced attitude, as well as his need for eyeglasses. Considering the stunts and action shots Paul Darrow is involved in, 'fit' would be a more apt term. The attitude that heroes of any sort must conform to the Schwarzenegger or Stallone model is historically inaccurate as well as insulting to all actors (and actresses... female heroes shouldn't have to be fashion models).

Editor: Yes indeed, who or what is Alan Stevens? That's all for this issue. Keep writing!





Major Nerys (Nana Visitor) maintains her authority over Quark (Armin Shimerman)

LET'S get the obvious questions of the pilot of this new *Star Trek* spin-off out of the way first. (1) With Gene Roddenberry dead before the show began, is this series still *Star Trek* in spirit? Answer: yes — perhaps too much so. (2) Is it entertaining? Answer: yes — with a few reservations.

Deep Space Nine is a station in orbit around the planet Bajor. This world (home of *Next Generation*'s Ensign Ro) has been occupied by the Cardassians, who've exploited it for all it was worth. Now that they have nothing else to gain, they've decided to withdraw. The Bajorans have taken over their world and DS9, but the provisional government has requested aid from the Federation to run the station and repair their ravaged world. It looks like a challenging but dead-end job — until a stable wormhole is located in the nearby asteroid belt. Now DS9 has become a port through which traffic, cargo and people pass, and Bajor has suddenly become very valuable again — not least to the Cardassians, who would like a chance to regain the planet.

The job of the pilot episode is, of course, to establish all of this along with introducing the major characters for the series.

Major Nerys and O'Brien find themselves in a potentially deadly situation



Opposite page: Commander Sisko has some explaining to do



Great attention to detail for one of the many aliens seen in the background on

There are plenty of comparisons you can make about the storyline. The obvious ones are the invasion of Kuwait and the aftermath and the situation of the Suez or Panama Canals. However, the strongest image was of *Casablanca*. Like the movie, we have characters of sometimes dubious backgrounds thrust together in a single melting pot, where tensions and intrigues run hot and everything depends upon character interplay.

Deep Cast

The cast of main players is definitely impressive. DS9 is commanded by Benjamin Sisko (Avery Brooks). His wife, Jennifer, was killed by the Borg (under Picard's forced command) and he can't forget this. Brooks is simply marvellous, giving a multi-layered performance as a man striving to do a job he dislikes, commanded by a man he loathes, and obsessed by the memories of his dead wife. Where the plot sparkles is when this obsession is tied into the problem at hand. Sisko enters the wormhole to confront an alien species that lives outside of normal Time. His

solution to the problem of the aliens helps him to redeem himself.

The First Officer is a Bajoran Major, Kira Nerys (Nana Visitor). If she seems very reminiscent of Ensign Ro, it's because Ro was the first choice for the spot. Major Kira is aggressive, but efficient. By the end of the episodes, she decides she quite likes Sisko. Chief of Ops is our old friend from *The Next Generation*, Miles O'Brien (Colm Meaney). He's the same as ever, though he naturally gets a few more scenes, including a nice argument with a Bajoran computer that has an attitude problem. The Medical Officer is fresh from med school, Julian Bashir (Siddig El Fadil), a brash, somewhat naïve officer who has a tendency to open his mouth and insert his foot in it up to his knee. He's also the major sex symbol for female viewers. So far, these characters are mostly background colour during the first episode, as is Sisko's son, Jake (Cirroc Lofton), who'd rather be on Earth than on this trashed Space Station.

Then there are the three interesting characters that are, in their own ways, fresh faces. As DS9 is a Space Station, not a Federation Starbase, there is a civilian

population to the place. Their spokesperson is a Ferengi, Quark (Armin Shimerman). He owns the local bar/brothel/casino on the Promenade — DS9's local equivalent of the American staple, the shopping mall. Sisko persuades him to stay on and become the community leader by blackmailing him, as the station is in dire need of shopkeepers. Like all Ferengi, he's not too honest, not too clean, and not too savoury. He's very attracted to Kira, partly because she's full of fire and partly because "I love a woman in uniform..." He spends his time mentally undressing the women and trying to con the men.

Slug Appeal

The most appealing character is certainly Odo (Rene Auberjonois). What he is, exactly, isn't clear — he's a one-of-a-kind being who had been found as a child in Space. He's actually a lump of protoplasmic liquid, but can shift his shape into other things, generally non-animate. He retains an almost-human form for the most part, but can shift when needed. Some of the show's most stunning, and expensive, effects are of Odo's changing. It's all done using the same morphing technique that astounded viewers of *Terminator 2*. There's no doubt that fans will love those scenes, but I suspect we won't see too many of them in the series! Odo is an interesting character — he's the local equivalent of the Wild West's town marshal — he keeps the peace, bans weapons from the Promenade, and has a very grumpy attitude. After watching Sisko blackmail Quark, Odo's reaction is: "You know, at first I didn't think I was gonna like him."

Finally, there's the Trill science officer, Lt Jadzia Dax (Terry Farrell). She's a beautiful humanoid (and the requisite sex symbol for the male part of the audience) who has a symbiotic relationship with slug inside her. Sisko knew the slug in its old body, that of a frail old man. It's a bit of a shift for him to meet Dax in this shape. I have to admit that I have a problem with this character. Not with the way she's played — Terry Farrell is fine. It's the concept I dislike a whole lot (first seen in the *Next Generation* episode *The Host*). Though the two parts of the Trill (humanoid and slug) are supposed to be somehow sharing, it's the slug that is actually dominant. If this isn't slavery of the worst kind, I don't know what to call it. The thing that bothers me is that everyone on the show seems to accept it as perfectly normal. Doesn't *anyone* in the future think that having a slug in your stomach and controlling your mind is rather



Deep Space Nine's Chief Operations Officer Miles O'Brien (Colm Meaney), well-known to viewers of *Star Trek: The Next Generation*

obscene?

Effects Negative

Along with this, we are given some truly marvellous visual effects. DS9 is a beautiful model, and the sequences using it — especially the Enterprise docking — are definitely first-rate. The wormhole effects are lovely, though I did expect to see Bill and Ted's phone booth fly past at any moment in this excellent adventure. The opening sequence (a recap of the battle of Wolf 359 from *The Best of Both Worlds* with entirely new footage) is stunning. We need to have no fear about the quality of effects, that's for certain.

Now that I've told you all the positive sides — and it's definitely the weightier of the two — on to the problems with the show. I actually watched the pilot twice — no, not out of duty as a reviewer, but because the first time I saw it, it was at the home of Peter David (comic-book and *Star Trek* novelist), with several other people, including his wife, Myra, my wife, Nan, DC Comics artist George Perez and his wife, Epic Comics editor Jo Duffy, and an illustrator named James, who has dreadlocks in lieu of a last name. The prevailing opinion there was that the show was a boring rehash of old material, with a bad musical score. My wife's secretary, Alice, is a devoted *Next Generation* fan, but she stopped watching *Deep Space Nine* after an hour and a half. So I felt compelled to watch the story again be-

cause Nan and I hadn't been able to pay complete attention due to the general merriment of the party and the rather loud and humorous comments hurled at the screen! (George Perez on Kira's Bajoran nose: a chorus of 'Bridge Over Troubled Nostrils'; Peter David on Sisko starting to teach the alien in the guise of his dead wife about human emotions: [in a t'ick Jamaican accent *à la* Sebastian from *The Little Mermaid*] "You gotta kiss de alien...")

Well, that point of view does have some merit. The weakness of the pilot episode is that it is badly paced. There are some long, dull spots, mostly in the second half. The confrontation between Sisko and the aliens is definitely drawn out, and starts to get tedious unless you pay careful attention to the dialogue. And the aliens themselves are rather hard to believe. They experience everything as an eternal *now*, and don't grasp the concept of linear Time. So why do they ask Sisko questions? Don't they already know the answers? Or are they questioning him for his benefit, not their own? It's not really very clear. And — my major gripe with the story — we're given yet another incredibly powerful non-corporeal race that discovers there's a lot to learn from human beings. Hasn't that plot been done to death already? Gene Roddenberry ran it into the ground in the original show, and we've had an overabundance of Q in *The Next Generation* (and he's coming soon to DS9). We definitely didn't need these

beings (who are never named, incidentally). Oh, and I rather like the majestic new theme.

We're also got the old Scotty syndrome. Major Kira wants DS9 moved to the entrance of the wormhole to stop the Cardassians claiming it. How long will it take? Two months, claims O'Brien. "It's got to be there tomorrow," Kira replies. If you have to guess whether they make it there or not, you're not a *Trek* fan.

Opinion Point

Having said all that, we come down to the pure opinion point: is *Deep Space Nine* a good show? Well, pilots are never really a good way to judge a series — there's simply too much to introduce to provide a real story along with it. *Encounter at Farpoint* is not a good example of what *The Next Generation* can do; *The Cage* isn't the brightest *Star Trek* episode. Comparing *Emissary* with those, I'd say it's definitely a better attempt.

It's not perfect, but it's definitely pretty good. I'm fairly confident that DS9 is going to turn into an interesting show to watch. It's certainly well within the *Star Trek* mythos. My only reservation is that if they keep the show confined, effectively, to one location, then they'll run out of plots pretty darned fast.

Star Trek works because of an abundance of new worlds and new civilizations. *Deep Space Nine* can really have neither. As the DS9 handbook says, "if, as Gene Roddenberry always said, *Star Trek* is *Wagon Train* in Space, think of *Deep Space Nine* as Fort Laramie on the edge of the frontier".

Is that enough for a show? We'll have to wait on the rest of the season to find out, so stay tuned...

John Peel

Deep Space Nine made the front cover of America's TV Guide





Please note release dates are subject to change.

STAR TREK

The New Voyages 2

Edited by Sondra Marshak & Myrna Culbreath
Publisher Titan Books
Price £3.99
Published Dec '92

YES, it's them again, those two ladies setting out to prove, via these crumbly old Seventies reprints, that *Star Trek* was the most important thing in every true American's life back then. Jeez, sincerity, honesty and verbal diarrhoea just ooze off every page in this book.

Historically speaking of course, it's easy to see just why a second volume of these rather turgid 'Kirk loves Spock and vice versa' style 'adventures' was published. *Trek* had died half a decade earlier, the animated show had gained none of the respect it deserved, and so fans were desperate for something to keep their interest going. What a shame it fell to Marshak, Culbreath and, going by the never

ending self-indulgent acknowledgements, half of the population of the world related to them to be the ones to do it.

Whereas the first volume had the added luxury of the show's stars introducing each story, this volume merely features Marshak and Culbreath's rose-tinted introductions. Each paragraph is a virtual love letter of recommendation, with more self-congratulatory back-patting than the average soccer match. Only the introduction to the unused animated episode chapter, by the author, makes any kind of worthwhile reading. Then again, it is this unused script that actually makes the book worth purchasing; it's a good solid story and it seems a shame it wasn't used.

Of the rest of the rather slim contents, a handful of adventures are worth more than a glance, but a majority, and especially the godawful poetry and the dire *Cave-In*, aren't worth perusing. *The New Voyages 2* isn't so much a sequel to the first volume, it's more a selection of understandable off-cuts. Not good enough for Volume 1, here they lie in state, preserved for all to marvel at Marshak and Culbreath's wisdom at omitting them first time round.

Star Trek: The New Voyages 2 is possibly the worst *Star Trek* book ever printed and isn't worth buying even for curiosity value.

Nice cover photo, though...

Mark Chappell

DOCTOR WHO Terminus BBC Video £10.99 Out Now

WITH clearance problems for *The Demons*, a rush-release this month of *Terminus*. This formed part of Doctor Who's celebratory 20th season. Then-producer John Nathan-Turner had promised something from the show's past in every story. Many watched in anticipatory glee only to be deflated by the reappearance of the Black Guardian, who had last solidified only weeks before.

Once again, the ultimate power for Evil in the Universe (with a dead bird on his head) was present to make sure the TARDIS's latest incumbent, Turlough, carried out sentence of death on the Doctor — as pronounced a week earlier in *Mawdryn Undead* (previously released by BBC Video). The threats were protracted, tiresome and unconvincing then, so by the time we reached *Terminus* it was all a bit of a bore. Mark Strickson (as the unfor-

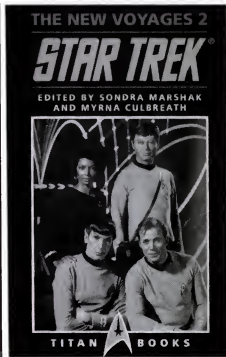


tunate Turlough) wrung his hands, buttoned and unbuttoned his jacket and twitched irritatingly, true to previous form. Valentine Dyal's Black Guardian-style villainy, although entertainingly fruity, was a trifle overplayed and strangely out of place. Perhaps his menace would have proved more effective if he'd materialized in some sort of other-worldly aura, with a booming echo to his voice.

Meanwhile, back with the *real* plot, companions Nyssa and Tegan undergo ordeals designed to titillate the male audience. Tegan (Janet Fielding) is groped by diseased Lazars and Nyssa (Sarah Sutton) indulges in a peculiarly tasteless (and almost completely unrevealing) strip-tease — *No!* I meant back with the *really* real plot...

The Big Bang and then the end of the Universe as we know it? Well, you see, it's all to do with a bunch of miserable guys in plastic armour and a big cuddly bunny called the Garm. There seem to have been some interesting ideas floating around in Stephen Gallagher's script, but unfortunately Mary Ridge's pace-less direction rather put paid to them.

Peter Davison's amiable Doctor teams up with Liza Goddard (Space Vixen with *big* hair) in a mildly entertaining run-around story, while Janet Fielding and Mark Strickson scuffle along in pre-filmed 'air-duct' footage and Sarah Sutton plays out her last, sorry *Who* scenes on tortuously low-energy auto-pilot. "What is this horrendous place?" she blurts unconvincingly as she descends into a pit of Lazars. One almost feels she should have been left to die there. As it is, she becomes



a Lazar saviour, and in a rushed, fairly flat ending, opts to part company with the Doctor. The *Who* legend moved on, luckily.

Although engagingly eerie in its earlier TARDIS scenes, this is by no means classic *Doctor Who*, but one has to take the rough with the smooth, I suppose. Talking of which, this video release's wraparound sleeve, sporting some garishly average artwork, would best be employed for its absorbent properties.

Nicholas Briggs

SPACE: 1999
Volumes 9 & 10
ITC Video
Price: £10.99 each
Released: Jan 18th '93

WITH these two tapes, ITC have released all they can from the first series; the rights to *Breakaway*, *War Games*, *The Black Sun* and *Collision Course* rest with Channel 5.

Volume 9 opens with *Missing Link*, a bizarre tale in which Koenig is seriously injured when his Eagle crashes on the lunar surface. As Dr Russell tends to his comatose body, his spirit is on the planet Zenno as anthropologist Raan (played by Peter Cushing) wishes to use him as part of a research project. However, Koenig pays a great deal of attention to Raan's daughter Vana... The narrative is unremarkable, but the episode is set apart by the stunning visuals and imagery; the

alien city is superb, and the design work and lighting give the planet a truly 'alien' feel. There are also some quite grotesque creatures that attack Koenig in a hallucination, a sequence which defies the video's U-Certificate rating.

Another Time, Another Place is one of the better episodes, in which the Moon encounters a strange phenomenon in Space. Afterwards, Regina Kesslan (a beautifully sympathetic performance by Judy Geeson) believes that she is living on Earth, and is the widow of Alan Carter. Meanwhile, the Moon re-enters Earth orbit and the Alphas find future versions of themselves on the planet. The story's strength lies in its plotting; the mystery builds so well that one can almost forgive the occasional bad idea; for example, that Regina has two brains!

Onto Volume 10, and the classic *Earthbound*, in which an alien ship that is en route to Earth crashes on the Moon, and the leader Zantor (Christopher Lee) offers to take one Alpha as a passenger. For once the aliens are the good guys; Commissioner Simmonds (played by Roy Dotrice, and last seen in *Breakaway*) is the villain, desperate to return home at absolutely any cost. He gets his own way, but there is a sting in the tale...

Ring Around the Moon is the worst episode of the first series, in which the Moon is held captive in Space by an energy probe from the planet Triton. Dr Russell is taken over, and used as a tool to feed information to the probe, and it's all very much B-Movie stuff. Watch this one last.

Richard Houldsworth

THE CHAMPIONS
Vols 5&6 (not numbered)
ITC Video
Price: £10.99 each
Released: 8th Feb '93

FOUR more superhuman spy adventures with the impossibly handsome Craig Sterling (Stu Damon) and superchums Sharon 'cheekbones' MacReady (Alex Bastido) and Richard 'funny run' Barrett (Bill Gaunt)... I love that funny, limp-armed run, don't you?

Almost convincing use of submarine stock footage does not save *The Silent Enemy* from mediocrity. Interesting ideas such as a submarine with a dead crew and a lethal secret weapon (which turns out to be gas — ho-hum) are undermined by ineffective plotting and direction. 1969 sexism once again keeps Sharon out of the main action, and there's a crippled/mad scientist/minister character who's so grotesquely over-the-top I felt sure his



head would explode.

On the other hand, *To Trap a Rat* has a terribly boring story about drug trafficking, but Sam Wanamaker directs it with such style and uncommon (for *The Champions*) flair that it surprisingly emerges as the best episode out on video to date. Nice location work (without stand-ins, for a change), quirky camera angles and a fun cameo by a young Kate O'Mara as a drug-crazed 'chick'.

The Experiment is the first on the next tape, and is memorable because it involves more of the Fantasy element in *The Champions* format. Sam Wanamaker deserts the director's chair to guest star as a dangerous Oxbridge professor (wiz a *Girmun* excellent!) who's augmenting agents until they're nearly as super as the Champions! He uses a large country house, a silver control panel and Tommy Cooper's ex-straight man. The only trouble is that these super baddies turn into mindless idiots after too much superbehaviour. Blink and you'll miss Nick Courtney (*Who's* Brigadier) in a short scene as a hospital doctor.

The Fanatics is a Terry Nation script about a secret organization seeking world domination through the use of suicide assassins. Richard assumes the identity of a dangerous, lefty, potential assassin (played by ex-Dr Watson David Burke) to infiltrate the gang. He meets the sadistic leader (Gerald Harper, excellent) and has some very 'Doctor versus Davros' type moral discussions with him. Hmmm...

Naturally, the real lefty assassin-type turns up to discredit Richard; and naturally the next assassination target is none





Return to Devils End

As you may have gathered from our coverage last — and this — issue, *Return to Devils End* (from Reeltime Pictures, the *Myth Makers* people) is a documentary which takes a nostalgic look at the classic *Doctor Who* story *The Dæmons*. Jon Pertwee, Nicholas Courtney, Richard Franklin, John Levene and director Christopher Barry visit Aldbourne, the location for the story, and reminisce about their time filming there back in 1971.

We have ten copies of *Return to Devils End* to give away as competition prizes. To be in with a chance of winning, all you have to do is answer the questions below correctly.

- 1) Who is the credited writer of *The Dæmons*?
- 2) What apparently happened to the local church at the end of the story?
- 3) What was made of stone and came to life?

Answers on a postcard, or the back of a sealed envelope to:

TV Zone (Devils),
PO Box 371,
LONDON,
SW14 8JL,
UK

Closing date: 26th February

other than the *Champions'* boss, Tremayne.

Once again, there's some impressive *real* location work (with the *real* actors), this time around the Houses of Parliament. Also, NATO base footage shot for *The Silent Enemy* makes a brief reappearance here — and Gerald Harper's HQ and silver control panel are strikingly similar to those featured in *The Experiment*... And it didn't take any superpowers to work that out...

Smart suits, pink mini-skirts and superpowers — it's a winner every time. Leap down to your video store and buy these *super* tapes.

Nicholas Briggs

DOCTOR WHO Return to Devils End Reeltime Pictures Price: £16.99 Released: January '93

THIS is the latest in the long line of the *Myth Maker* releases, but this time concentrates on a story rather than an actor. Four of the cast and the director are brought together to remember the making of *The Dæmons*, which was made over twenty years ago.

The video is held together by the story's director, Christopher Barry, and it is his charm and memories which bind the whole release. We follow him from location to location with a gradually increasing input from Jon Pertwee (*The Doctor*), Nicholas Courtney (*The Brigadier*), Richard Franklin (*Mike Yates*) and John Levene (*Sgt Benton*). At first they appear separately and then together, providing a tough assignment for presenter Nicholas Briggs in keeping some semblance of order; difficult, but not impossible for him. We are obviously watching a group of friends.

Jon Pertwee is the consummate showman as always; interesting and the focal point of the group. Richard Franklin is fairly quiet, as is Nicholas Courtney. They both recall events with a smile and fondness. John Levene, on the other hand, is as disturbingly OTT as always, and it strains even the patience of Nicholas Courtney.

Also appearing are some of the villagers from the location of *The Dæmons*. All have something interesting to say, but some are a strain to understand. Sub-titles would probably be rather insulting. Still, re-enactment of some small scenes of *The Dæmons* by villagers are rather fun.

The video travels to many of the locations for *The Dæmons*, and amusingly contains conflicting versions of what happened. Of particular note is the cutting be-

tween two recollections about the landing of the helicopter in the green. Just who was inside it?

The production is interspersed with music composed by Mark Ayres. It drifts in and out of a Dudley Simpson style, which is very good when it is there. Unfortunately, Mark Ayres seems to believe that anything remotely military (in this case actors who played UNIT characters, and a jeep) must be accompanied by a drum, the same drum sound he's used every time before. Oh well...

The video is long (55 mins) but, as with many of the *Myth Maker* videos, this is something to be enjoyed in more than one sitting.

The only really negative side to the video is that so often you expect to see a clip to illustrate a scene or action described. Sadly, the problems involved in negotiating clips from the BBC are horrendous. On the other hand, with the recent showing of the story on television, many people will be able to edit together a version with clips, for their own use of course.

This is an enjoyable trip down memory lane, interestingly put together and with a group of people who are worth listening to.

Jan Vincent-Rudzki

THE TOMORROW PEOPLE

IT'S grossly unfair to start a review of a new drama series by comparing it with another which was last broadcast fourteen years ago. It's even tougher when the new show is presented (and publicized) as a totally new drama, and self-referencing is kept to an absolute minimum (are you listening, future producers of *Doctor Who*?). But, if Roger Damon Price, the producer and creator of both series, is going to offer us a show called *The Tomorrow People*, centring around a bunch of teenagers able to communicate with each other telepathically, and teleport themselves more or less anywhere — as he did in 1973 — then what can he expect?

The original *Tomorrow People* gave us a team of *Homo Superior* — teenagers who were supposedly the next stage in the process of human evolution. For six years in the Seventies our flared, mini-skirted and feather-cut friends fought every alien menace imaginable, on both the Earth and in Outer Space (as it was then quaintly called); and in the Past, the Present and the Future; all the time, they had to keep their existence secret from 'normal' Humanity. Originally a worthy, sensible children's SF series, the original *Tomorrow People*

quickly degenerated into a laughable embarrassment both to Thames TV and, worst of all, to its viewers.

Not so the new **Tomorrow People**. This first five-part series was exemplary children's tv and proof that, when it comes to producing good-quality teenage drama, the independent companies can usually run rings around the BBC.

The first thing that strikes one is the direction and camerawork; moody when required, light-hearted and fun when the situation called for it, it was, for the most part, excellent. The special effects too were a case of 'less means more' and by their very scarcity were rendered even more special.

The second is the script, which examines in five episodes what in the original series was usually dismissed in one: namely our individual heroes' 'coming out' as Tomorrow People (or 'teleporters' as they're now called), and Humanity's reaction to them. Less fearful of Homo Superior than perhaps would be credible, Humanity seemed interested in nothing more than callously exploiting the Tomorrow People, whether in their pursuit of power, or as an opportunity to make a fast and easy buck. At last — and not before time! — a literate script for the Tomorrow People, with a perfect mix of high drama, action, comedy, wit, and a welcome pinch of some splendid British high-camp dottiness, in the personae of

the upper-class bumbling Professor Galt, the villainous Lady Mulvaney, lady of leisure and friend to the Queen, and the inimitable non-speaking rôle of Gloria (played by Romilly Nolan), a drag queen's delight, and a character who could easily have stepped straight out of a late Sixties episode of **The Avengers**.

The acting was of a similar calibre, with the grown-ups performing their rôles with tongue firmly placed in cheek, while the four main cast members played theirs absolutely seriously. The one disappointment was the bland Lisa, and, to a lesser extent, Adam Pearce as the irritatingly juvenile Kevin; Kristian Schmidt from **Neighbours**, however, as well as being an audience-friendly face, was perfect for the rôle of Adam, the 'leader' of the Tomorrow People. But the true star of the team is the wise-cracking but vulnerable Megabyte (Christian Tessier): the boy's already a great actor — watch him grow into his rôle in the next series.

Of course, **The Tomorrow People** wasn't perfect. The origin of the alien spaceship, buried in the sand of a tropical beach, and acting as a beacon for the emergent telepaths, was left unsatisfactorily unexplained; designed, presumably, as a substitute for TIM, the sentient and sardonic computer of the original series, it was a waste of the designer's budget, and an insult to the intelligence of the viewer. And I eventually became tired

of the Tomorrow People constantly teleporting themselves into the sea and almost drowning by the fourth such instance. A shame, too, that Megabyte turned out to be a Tomorrow Person in the end: how much more interesting it would have been if he were to be the only member of the team who was 'normal'!

But those are minor points compared with the many pluses. The Tomorrow People, more so than Marvel Comics' X-Men, with whom they share similarities, are victims of alienation, strangers in a land they once could call their own.

As such, this new series is perfect for the questioning, insecure Nineties; and when the isolated Adam and Lisa send a telepathic message across the world in their search for other Tomorrow Persons, and receive a muted but deafeningly positive response, therein lies the essence and appeal of **The Tomorrow People**...

I, for one, didn't miss in the slightest John's flares, or the cursed Carol's banishment-like wail of a voice. My major regret is that the series was too short: a fourteen-part series is in order here.

There's no doubt that future seasons of **The Tomorrow People** are going to be very popular — and deservedly so. But schedule it in the **Beverly Hills, 90210** or **Baywatch** slot, or — dare I suggest it? — the old **Sapphire and Steel** time — and you've got a cult on your hands.

Nigel Robinson

Doctor Who's 30th Anniversary

1993 sees the 30th Anniversary of **Doctor Who's** first transmission, and here at *TV Zone*, as promised, we will be covering this event. Although the programme is at present not being made, the world — or is that universe? — of **Doctor Who** is very much alive. Even as we go to press, rumours are flying that there may yet be an anniversary programme!

The Posters

This issue we start our celebration with a version of an oft-asked for list of **Doctor Who's** stories and transmission details.

In the centre of this issue is our first poster, which covers the latest Doctor (played by Sylvester McCoy). Over the coming year we will cover each Doctor.

The posters have been designed so that they do not have to be laid out in a totally rigid way, but will join up eventually to form a 'mega-poster'.

We will be telling you how the posters can be joined up in future issues.

The Information

This time, we will take the opportunity to explain the components of the posters. The main background design of the circles is of course based on the TARDIS walls, which gives you an idea how the posters will be joined up. Each poster will list the stories of a Doctor and the seasons they were in. The code is the BBC's own production designation for that particular story, or segment of a story. Next to the code we list the story title, the transmission date (in the British format of day, month, year) and the number of episodes in that story. Finally, there are a number of blocks. These are coloured in if the story exists, are in white if it no longer exists (for the earlier stories in the programme's history), and are blacked in if the story has been released

by BBC Video. This way, you can keep your posters up to date as BBC Video releases more stories.

At the end of each season there is a summary of the number of stories and episodes in that season.

At the top of the poster is a quote from the Doctor, and readers are invited to send us their favourite quotes for the remaining Doctors. Write to 'Who-Quote' at the editorial address.

Graphics

Across the poster are two representations of the TARDIS. Right across the middle is the TARDIS console, showing the style of that particular design, and across the bottom of the poster is the TARDIS interior, with the Doctor and his main companion(s). As we move further back in time with the posters, so the TARDIS interior and console designs will change.

Next issue: Colin Baker's Doctor

THE SEVENTH DOCTOR





Season 24

Code / Title

- 7D Time and the Rani
- 7E Paradise Towers
- 7F Delta and the Bannermen
- 7G Dragonfire

(4)

TX Date / Number of episodes

07.09.87	(4)	
05.10.87	(4)	
02.11.87	(3)	
23.11.87	(3)	

(14)

Season 25

- 7H Remembrance of the Daleks
- 7L The Happiness Patrol
- 7K Silver Nemesis
- 7J The Greatest Show in the Galaxy

(4)

05.10.88 (4) 

02.11.88 (3) 

23.11.88 (3) 

14.12.88 (4) 

(14)

Season 26

- 7N Battlefield
- 7Q Ghost Light
- 7M The Curse of Fenric
- 7P Survival

(4)

06.09.89 (4) 

04.10.89 (3) 

25.10.89 (4) 

22.11.89 (3) 

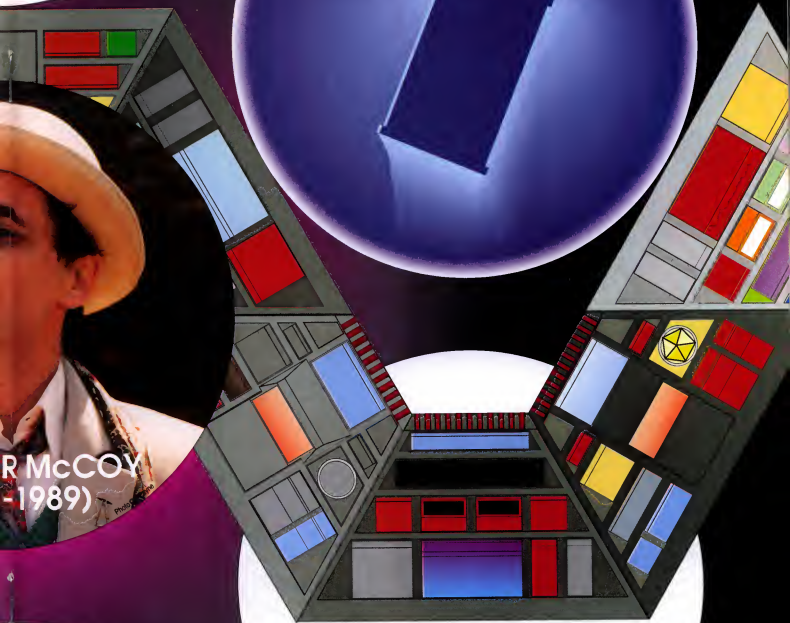
(14)

"I've lit the
touchpaper
nowhere to
(Ghost)

SYLVESTER
(1987)



the blue
er and have
o retire to."
t Light)



R McCOY
-1989)



MICHAEL MacKENZIE

Tales from Tarot...

MICHAEL MACKENZIE is a jobbing actor who can be spotted regularly on the Scottish theatre scene. Readers of *TV Zone*, however, will probably know him best for playing the mystical Tarot in the 1970s Fantasy series *Ace of Wands*.

TV Zone: Were you anxious at first that *Ace of Wands* should succeed?

MacKenzie: I wanted it to succeed as it was my first big television part. I'd done a couple of television rôles before that, but they were only one-offs in *Doctor in the House* and *Armchair Theatre*. I was a relatively young actor, with not much experience.

TV Zone: You once said that you didn't have a clue what you were doing in the early episodes...

MacKenzie: I had no real experience of what children's drama had been before and *Ace of Wands* broke new ground. Not only the way it was scripted, but technically — for example, the use of chroma-key, inlay and freeze frame. I was thrown in at the deep end with the magic; I hadn't done any before at all! Ali Bongo coached me, and he was brilliant. It was also his first television in which he acted as adviser; from our series he went on to *David Nixon* and now he's doing *The Paul Daniels Magic Show*. Ali asked me to do an after dinner speech at the magic circle annual bash. I was terrified, but I was welcomed with open arms. Although I could do tricks on the screen I did not have a clue in reality. I made my speech and I felt as if I was cheating them.

Clothes and Cars

TV Zone: Did you have any input into the clothes Tarot wore?

MacKenzie: I remember we went on a huge shopping excursion and spent a fortune. It may look like a silly fashion now, but in the 70s it was absolutely the thing. I had a wonderful suit made for me with snake skin inlay; beautiful suit, and the boots to match.



The mysterious Tarot (Michael MacKenzie)

I also chose my cars, and that was great fun. I started off with an E-Type, to a BMW motorbike. I only said to John Russell [producer of series three] that perhaps Tarot should drive a bike. I walked into rehearsals the following week, to be told that my bike was outside. He led me to this new BMW motorbike 750. It was the most expensive bike on the market at the time, and it was mine for six weeks. I had a smashing time on it. The first time I tried

a corner it didn't make it and off I came!

TV Zone: The series was a hit despite competition from *Doctor Who*, *The Avengers* and *Catweazle*, amongst others. Were you surprised that it was successful?

MacKenzie: *Doctor Who* was an institution and had been running a long time before *Wands* was born. If the show was to be compared to anything it would be

Batman, in the sense that the villains were larger than life and the whole thing was highly improbable. It had to have its own logic — that's the one thing they insisted on — you had to accept that people did have ESP powers, you had to accept that this guy was such a brilliant magician that maybe he was an extra terrestrial.

Fan Reaction

TV Zone: What kind of reaction did you get from fans of the show?

MacKenzie: Without a word of a lie I got four hundred letters a week. I really couldn't walk down the high street without getting mobbed. I used to play for one of those showbiz football teams; I'd turn up, run up and down the wings for a bit then sign autographs. However, on one occasion in Liverpool I got absolutely mobbed and the police had to break them up. I was only a minor celebrity so I enjoyed the attention. I don't know if I could handle it these days as television culture has progressed so much.

The theme music was very popular, they brought it out on a record which got a lot of airplay. Don't forget this was before commercial radio and as soon as the BBC



High-fashion, Seventies style...

found out it was the theme to an ITV show they banned it! That's why it didn't do very well in the charts, even though it was a catchy song. I used to get a lot of funny letters from people asking what the lyrics were — people wrote asking, 'Is it Tarot the Banana Man?'

TV Zone: What are your least happy memories?

MacKenzie: Being thrown in the Thames at Teddington [near to the studios] in a straightjacket was bloody awful. It was a really cold day, and the sleeves on the straightjacket go about two

Egyptian menace in *The Power of Apep*



EXCLUSIVE PRE-RELEASE OFFER

At last! The definitive history of science-fiction

Now on Video!

Brave New Worlds

Your Exclusive opportunity to purchase this new, remarkable video before it is available in shops. Containing the footage and interviews you've dreamt of, but never seen before!

INTERVIEWS WITH: Arthur C. Clarke, Brian Aldiss, J.G. Ballard, Paul Verhoeven, Robert Wise, Robert Silverberg, Geoff Ryman, Kim Stanley Robinson and other Sci-Fi legends

MATERIAL FROM: Terminator, Star Wars, 2001, Alien, Robocop, Dark Star, Westworld, Star Trek, Forbidden Planet and much, much more.

Now available on Mail-order only for a limited period, at the VERY SPECIAL PRICE of £14.99 including postage and packaging

Order your copy of 'Brave New Worlds' now

Or call our FREEPHONE 0800 010107 with your credit card order

Name

Address

Postcode Phone

I enclose my cheque payable to Video Legends or debit my Access/Visa account the sum of **£14.99**

Card Number Expiry Date

Signature
Send to **Brave New Worlds, Video Legends, FREEPOST, ILFORD, Essex IG2 1BR**
Or call our Freephone 0800 010107

feet beyond your hands. Although they were tied with thread trying to swim with the thing was murder. We had to do it twice and I kicked up a fuss and insisted on having some brandy before doing it again! Although I complained I insisted on doing my own stunts. I was keen to do as much as possible. In fact the very first thing I did on the show was fight Dave Prowse.

TV Zone: Did you get any perks from the job?

MacKenzie: Do you mean did I get any of the cars? Perhaps one could these days, but not then. I was allowed to buy my clothes at half price but that's all. I've still got them but I don't have the waistline I had in 1970.

Favourites

TV Zone: Do you have any favourite stories and favourite villains?

MacKenzie: My favourite story was *Seven Serpents*, *Sulphur and Salt* with Russell Hunter as the villain Mr Stabs. I do remember Madam Midnight, Mama Doc and Señor Zandor. Zandor was played by a very funny guy called Vernon Dobtcheff. I last saw him in Yugoslavia while filming *Mussolini* with George C Scott. I bump into Russell Hunter [who played Stabs] all the time — we last worked together two years ago in panto. He is another Scottish great.

Seven Serpents was brilliantly written by Trevor Preston. Trevor conceived the series in the first place, it was his baby really, and always wanted to go deeper into the occult. Later on John Russell wanted it to stay much more down to Earth. *Catweazle* was aimed at the very young and *The Avengers* was for adults late at night, but I suppose we were in the Fantasy realm. Fantasy was 'in' at the time. What made *Ace of Wands* good is that although it was termed as a kids show, we did not play it down to them. The fashions, the way they lived their lives was very up to date.

TV Zone: Did you ever feel that the show was too adult for its timeslot?

MacKenzie: Sometimes the stories worried me. Things that spring to mind are: the chessmasters turning people into chalk; the Nazis and Stabs' magic. But I was assured that kids loved it. I remember Mary Whitehouse aired her views about a story in which a ventriloquist's doll influences kids to smash up their classroom (*Joker*). The show would never have got off the ground if there had never been that element of fear. During the whole of the last season I was made to wear my black contact lenses for the inlay shots, when I was in contact with my assistant. John Russell used to say if you can look slightly stoned throughout then it can add to the psychedelic quality of the show. I would stress that drugs were never mentioned

but there were questions at the back of the minds of some viewers.

Making Comparisons

TV Zone: How do you think the show would stand up compared with today's television?

MacKenzie: Looking back, the only thing that lets them down for me is they seem so slow. I thought at the time they were much faster; in terms of plot development they were much faster than any other kids show at the time. The speed in which cutting is made, for example, you would see us getting into a car, and drive away. There would be a shot where the car would pass the camera. When someone was arriving you would see them drawing up, it would stop and everyone would get out and walk into the building. Nowadays all you would hear is the car drawing up and the camera pans round and everyone is out of the car and moving into the building: it's things like that which speed up the story.

TV Zone: Do you think that the series could have continued?

MacKenzie: I was annoyed with Thames; there was a lot more mileage left. It would have gone on but this new guy came into the children's department and wanted to make his own mark and ultimately commissioned *The Tomorrow People* at *Ace of Wands*'s expense. The problem with *The Tomorrow People* was that it was too much like *Doctor Who*, which is sacred turf!

TV Zone: How would you feel about resurrecting Tarot in the 1990s?

MacKenzie: Of course, I'd return, but Tarot would have to be a rather different character. Perhaps a down and out...

David Bickerstaff

Seven Serpents, *Sulphur and Salt* Mr Stabs (Russell Hunter) and servant Luko (Ian Trigger) up to no good...



COMPETITION WINNERS

VSEER Answers: 1: V: *The Final Battle*; 2: Ham Tyler; 3: Marc Singer
Winners: A F Woolley, Leicester; Joyce Ryder, Norwich; Anthony Wilson, Lee, London SE12; Joseph Healy, Drogheda, Co Louth; A PBird, Longdown, Devon.

DOG COLLAR Answers: 1: UFO; 2: Barry Gray; 3: Agent Matthew Harding.
Winners: Andrew Denyer, Farnham, Surrey; D Pildes, Churchdown, Gloucester; P A Rabberry, Hull; Robin Bourne, Washwood Heath, Birmingham; Adrian Heath, Burton on Trent, Staffs; Eddie Coleman, Dagenham, Essex; Stephen Marshall, Prestwich, Manchester; James C McFetridge, Ballymena, Co Antrim; S Zealey, Aylesbury, Bucks; Bridgit Ware, Roath, Cardiff; Bill Lindsay, Crosshill, Fife; Jim Price, Barton, Lancs; Mark Hardy, Gleadless, Sheffield; Steve Layton, Bridgport, Dorset; G Davidson, Deptford, London SE8.

ELIZABETH DENNEHY

Remembering The Best of Both Worlds



Elizabeth Dennehy

WHEN actress Elizabeth Dennehy auditioned for the rôle of the ambitious Lt Commander Shelby in the two-part *Star Trek: The Next Generation* story *The Best of Both Worlds*, she had no idea what she was getting involved with. *TV Zone* talked to her about her experiences on America's most popular Science Fiction series...

TVZ: Your father is the well-known character actor Brian Dennehy; when did

you decide to follow him into an acting career?

Dennehy: It wasn't really a conscious decision. I liken it to when children take over the dry cleaning business. My father became a professional actor when he was 36. I was about 15, and he was always doing plays, and we were always playing the kids in plays. We were just steeped in showbusiness, and I loved it. The fact that you could make a living doing something you love was a definite lure, although my father always said, 'If you can do anything

else, do it.' He warned us of the reality of it. It's very tough; it's been eighteen months since I last worked, and I just got off the phone with my agent, and even though I'm up for a couple of things, I go through these periods of wishing and hoping and yearning, and then to get rejected. It's very tough to keep going, and to know that it has nothing to do with you, that it's just the way the business is.

Auditioning for Shelby

TVZ: How many people auditioned with you for the part of Shelby in *ST:TNG*?

Dennehy: I have no idea. I'm sure there were hundreds because I go to auditions all the time and I see women from twenty to forty, blacks, hispanics, Asians; all different kinds of women which is wonderful. I'm glad to be competing with all these people, but it's also kind of daunting.

TVZ: Is it true that your agent thought it wasn't a good idea for you to take the part?

Dennehy: They were unhappy that they couldn't get more money for it, but I think it's because it's a syndicated show that doesn't pay as much as network shows, but I didn't care. I liked the character, and I loved the script. I said, 'I want to do this. It would be a really nice showcase for me to have'. As it turns out, the show was rerun so many times, and you get paid every time it's shown. And now, I've been doing conventions, so in the long run it turned out to be quite lucrative.

TVZ: It must be strange to talk to people who only know you for one specific rôle.

Dennehy: Actually, a lot of times when I go to these conventions I meet a lot of people who know me from a soap opera called *The Guiding Light*, which I did when I was living in New York. Michelle Forbes [*Ensign Ro*] was also in it, and that's how we met.

TVZ: I understand that your first ex-



Borg-seeking in *The Best of both Worlds*

perience with the Federation uniforms was rather unpleasant...

Dennehy: They're horrible. One of the problems for me was we were taping the first show in April and the second show in July, and I had to try to stay the same weight. I had gone to New York in the meantime, and I was going out to dinner at night, drinking and going out on the town, and the whole time I was there, I was thinking, 'You have got to put on that suit!' That was a real cloud over my head. I would go nuts if I was a regular on that show, because my weight goes up and down, and the poor guys, they're wearing girdles. The camera adds ten pounds anyway.

The First Day

TVZ: What was your first day on the set like?

Dennehy: It was really rough. I remember [director] Cliff Bole came up to me and said, 'You know, it looks like you're trying to remember what your next line is', and I was mortified beyond belief. I was saying to myself, 'What do I say next?' and it was showing, rather than being calm and cool and in control, which is what the character demanded. The thing about those lines is that they don't make logical sense. People don't talk that way, and it's not the kind of thing you can break

down and paraphrase. It's like learning the times tables; you just have to keep drilling them into your skull, and I'll take those lines with me to my grave. That first day I had lines like: 'Projection suggests that a Borg ship like this one could continue to function effectively even if 78 per cent of it were rendered inoperable.' That's like gymnastics for your mouth; of course, once you blow it, then you get nervous and panicky and keep blowing it after that.

Actually, the dumbest I felt, even though it's all Fantasy, was playing the poker scene, because I have no idea how to play poker, and I felt really self-conscious. I knew there were people who were going to be watching who knew how to play, and they would say to themselves 'Oh, she doesn't know what she's doing!'.

TVZ: Do you find it easier to act with all the Borg characters in full make-up and costume?

Dennehy: Much easier. They were amazing. The Borg ship was a studio set, which had all these hallways, with lights showing up underneath the grates in the floor, and the Borg, God help them, were extras that came in at 04:30 in the morning to get into their make-up. Their arms were really moving, mechanical arms that were doing all that stuff, and they were really terrifying.

TVZ: Aside from the dialogue, what was most difficult?

Dennehy: It was just doing it over and over again. I've never really worked on film before. When I've done soap operas, they edit while they're shooting, so you just do it once, so even though you're learning a lot of lines, you can paraphrase. As this was film, they had to keep moving the camera around so they'd get all their shots in. Just when I'd think 'OK, we've finished it' they'd say, 'Let's move in for Jonathan's cover', and it was like cramming for an exam. The concentration involved was so intense; I would just crawl into bed at night, but it was a wonderful experience. I would love to do it again. To have that kind of discipline is something to be admired, and I was really in awe of the actors on the show when I left.

The Cliffhanger

TVZ: Did you watch the first episode before going back to work on episode two?

Dennehy: I watched it a couple of times, because everybody who knew me wanted to see it. What was interesting was when we shot the first show, we didn't have a script for the second one. They kept it a

mystery until a few days before shooting. My theory is that they were going through contract negotiations, and they wanted to leave the door open for them to do what they wanted with the characters, as an impetus for the actors to re-sign. I think it was a very crafty cliffhanger, and everybody would be coming up with scenarios like Riker and I were going to fall in love, or I was going to get killed, and all these different things. It was also weird, because they left it wide open for my character to come back, and then she was never heard from again.

TVZ: What do you think about attending Star Trek conventions?

Dennehy: What I love to do at conventions is to get into this big debate about whether or not I was a bitch. The response I've gotten from women is so interesting. They will say, 'I didn't like you, you're a bitch!' and I say, 'If I was a man, you wouldn't have had a problem with my character. It's just because I'm a woman and I came in and I was bossing everybody around. If a woman does that and acts aggressive, she's pushy, she's a bitch. If a man comes in, he has to try and get the job done. That's all I was trying to do.' We get into a very interesting discourse on the subject.

TVZ: What are you asked most often?

Dennehy: 'Are you ever going to come back?' Everybody always wants to know that. I always say to people, 'Look, the only reason the show has lasted is because of you. They'll do whatever you want.' They always talk about how each Star Trek movie is the last one until they get the letters. They're not fools. They know there's money to be had. I don't know of any other case where a studio listens so much to the fans. The fans of Star Trek have Paramount by the balls, because they have to keep providing the audience with what they want. I tell people, 'If you want me on the show, here's the address. It's in your hands'.

Joe Nazzaro

CLASSIFIED

To advertise in the TV Zone Classifieds can cost just £311! Readers wanting Pen Pals pay just £3 for up to 32 words. Fan rate for conventions, clubs, announcements and fanzines is £6 for up to 32 words. Other ads are £12 for up to 32 words. All prices include VAT. Cheques/POs made payable to Visual Imagination Ltd. Copy deadline: third Thursday of month before publication. For further details of other advertising rates, please request our ratecard from Visual Imagination Ltd (TV Zone Advertising), PO Box 371, London SW14 8JL. Or ring Nick 081 876 5486 and ask for TV Zone advertising.

Announcements

The London Away Team want to say THANK YOU to everyone who came along to LATCON on 29/11/92 as we raised almost £600 for charity! LAT, 63 Walenar flats, Old Kent Road, SE1 5UX

Pen Pals

Thanet and Canterbury area: Star Trek fans TNG and original, who may be interested in forming or attending a Star Trek club: contact Stephen Tognieri, 7a Warre Avenue, Ramsgate, Kent CT11 0HD

Clubs

The Doctor Who Appreciation Society offers its members a range of services including the news magazine, *Celestial Toyroom*, the fiction magazine, *Cosmic Masquerade*, and discounts on merchandise and conventions.

For membership details write, enclosing SAE, to:



DWAS Membership (TVZ) PO Box 3 Mountsorrel Leicestershire LE12 7SY

IDIC Star Trek Club. UK dues £7.50 for six bi-monthly 80-100 page newsletters covering all aspects of Star Trek. SASE to Janet Quanton, 15 Letter Dail Cairnbaan, Lochgilphead, Argyll PA31

BSX, Scotland.

Ten Forward TNG Fan Club. Membership £3.50, three A4 newsletters per year, membership card, certificate, starship assignment, choice of race, details send SAE to TF, 3 Hardwicke Road, Eastwood, Rotherham, S65 1RE.

BSFR - International Star Trek Club. UK membership £8.00, bringing you bi-monthly newsletters and magazines, featuring news, reviews, interviews, photos and much more! Send SASE to BSFR, Bernard Walsh, 55 Kildare Road, Knowle, Bristol, BS4 1PR.

The Prisoner 25th anniversary. Join the official appreciation society, going 16 years (2,000 members worldwide). Six of one, PO Box 60, Harrogate, HG1 2TP. Send s.a.e. for series factsheet and club details.

FANDERSON, the Official Gerry Anderson Appreciation Society. Magazines, photos, exclusive merchandise, cheaper rates at our conventions, local groups, etc. SAE for details: FANDERSON, PO Box 93, Wakefield, West Yorks, WF1 1XJ

The Hellfire Club. The official Peter Wyngarde appreciation society. For details please send an SAE to: Tina Bate, 41 Four Acre Lane, Clock Face, St Helens, Merseyside WA9 4DZ

The Liverpool Society of Cult Television. From Dr Who to Deep Space 9. Meetings are held in Liverpool each month. Contact LSC2, 88 Cambridge Road, Southport, Merseyside PR9 9RH, enclosing SAE.

AIRWOLF Appreciation Association UK. Remember Hawke, Dominic, Archangel, Caitlin, Marella and The Lady herself? For more details, send large sase: AIRWOLF Appreciation Association UK, 246 Comber Road, LISBURN, Co. Antrim, BT27 6XZ

Aldershot & Area Star Trek Group - yes, we're back! - welcomes fans (original/TNG) from all areas. NL's, zines, meetings, etc. SASE to: 'AASGT', 11 Wetherby Gardens, Farnborough, Hants GU14 6BW

Fanzines

The Network - Quarterly discussion fanzine on THE MAN FROM U.N.C.L.E., annual subscription £3.00.

SASE for further details to Miss Jay Felton, 'Cloudbase', 54 St Mary's Road, Leyton, London E10 5RD

Quantum Quest: a new info/letterzine by and for fans of Quantum Leap. SASE for flyer to Ms H C Broadbrib, 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW

The Tomorrow People: old/new. Please send articles, opinions, short fiction etc for new letterzine: will develop into club if successful. Contact Helen Leithead, 191 Hillcrest Drive, Southdown, Bath BA2 1HF

Twin Peaks. Quarterly newsletter FEBRUARY 24, new magazine WHERE ANGELS play covering series, film, cast, etc. SAE to Douglas Baple, Top Flat, 1 Ancrum Court, Hawick, TD9 7DB Scotland.

Conventions

Warp One. The 35th British Star Trek Convention 30th April to 3rd May 1993. Middleton Holiday Centre, Morecambe. For details, send an SASE to: Warp One, 69 Merlin Crescent, Edgware, Middlesex, HA8 6UB

British 20th Anniversary Star Trek Convention 1974-1993. 1st - 3rd October 1993, Holiday Inn, Leicester. Guest: George Takei. Send SASE to details to: Terry Ellen, 8 Ennerdale Close, OADB, Leicester LE2 4TN

Space City Gerry Anderson convention. 10th-12th September 1993. Dean Park Hotel, Watford, London (as seen in UFO). Details (send SAE): Space City, Fanderson, PO Box 93, Wakefield, West Yorks. WF1 1XJ

Lightspeed '93 Star Trek Next Generation convention, Leeds Hilton, 17th-19th September. Guests, videos, competitions, dealers and more. For details send SAE to: 'Lightspeed '93', 16 Bramwell St, Eastwood, Rotherham S65 1RZ

Wanted

Interested in swapping tv sci-fi, particularly Quantum Leap, Star Trek, Doctor Who, for complete list write to me with your own list. - Pete Wilson, 1 Willow Way, Loudwater, High Wycombe, Bucks.

For Sale

Film & TV tie-in paperbacks - 1500+ titles. Send 2 x 2nd class stamps for catalogue to: Sugen & Co, Hillington House, 75 Jefferson Street, Goole, Yorks. DN14 6SJ

Star Trek - 'Bread and Circuses' escape plot prison grey, planet 6921 regulation sweatshirts with authentic chain logo and frayed cut down sleeves. Write to Mr Lennard, 101-a Kings Cross Road, London WC1 9LP

Classic television collection. Including videos, annuals, books, photocopies, viewmaster reels, also Little Shoppe of Horrors chain logo, 2.3 and 'Argento's World of Horror' - Australian original. Tel: 0234 766939

Services

KAY VIDEO CONVERSIONS

SPECIALISTS IN CONVERTING NTSC TO PAL AND PAL TO NTSC
WE ALSO DO ALL TYPES OF ONE FILM CONVERSIONS TO VIDEO TAPES PLUS A DUPLICATING SERVICE FOR ALL YOUR VIDEO NEEDS.
PLEASE SEND AN SAE TO: KAY VIDEO P.O. BOX 250 ROMFORD RM5 3BT ENGLAND OR PHONE 0708 737350

Genuine Stars Celebrity Addresses. Over 10,000 listed film stars, TV stars and pop stars. Send stamp for details, enclosing names of wanted celebrity addresses. I.C.L. (Dept TZ), PO Box 1010, Bournemouth, BH1 2YF.

Sheffield Space Centre 33 The Wick, Sheffield, S3 8HS. Tel: (0742) 756505. We stock a large selection of Science Fiction and Fantasy paperbacks, American comics, Star Trek material, Doctor Who material, etc. Open Monday, Tuesday, Thursday, Friday 10am-11pm. Saturday 9.00-11.00. Closed all day Wednesday. Please send SAE for list.

Free Catalogue: Listing hundreds of Star Trek, Next Generation, Dr Who and other TV and SF subjects. Books, Videos, Models etc. send First Class stamp: John Fitton (Books and Magazines), 1 Orchard Way, Hensall, Goole, Northumbria, DN14 0RT.





The Denajeeli in their Space Station

Episode One: An Apple for the Teacher

Student teacher, Elizabeth Obanga, is impressed by the Dali-esque pictures produced by Robert, a promising student in her art class. Stephen is even more impressed. Robert calls the painting 'Change of Weather On Rexel-Four', and the picture is an accurate representation of a planet. When Stephen mentions this, Robert denies any knowledge of the planet.

Back at the Tomorrow People's lab, Stephen shares his worries with John. Stephen is also suspicious of his new art teacher: he's sure he's been able to read her mind. John advises keeping an eye on Elizabeth: he's sure she's an emergent telepath. When Stephen does finally confront Elizabeth, she admits to hearing voices (Stephen's, John's and TIM's) but puts it down to Stephen's obvious talents for mimicry and ventriloquism.

Meanwhile, Robert's picture has been given pride of place on the school noticeboard. Mysteriously, the green rocks in the painting change to blue, heralding an outbreak of violence and ill-feeling at the school. Stephen's school isn't the only

Elizabeth is trapped in a yellow chromakey Hyper Space



Opposite page: John, ready to rescue Elizabeth from Hyperspace, in a typical Tomorrow People version of a spacesuit

one affected: all across the country similar colour-changing paintings are causing equally abrupt changes of mood.

John jaunts to the school to view Robert's painting, and meets Elizabeth. He tries to convince her of the Tomorrow People's existence. As a final proof, he and Steven jaunt in front of her. The shock proves too much for Elizabeth, and she jaunts out of existence.

Episode Two: A Changing Picture

In order to jaunt a great distance a Tomorrow Person needs a jaunting belt, so John reasons that Elizabeth must have only 'half-jaunted' and is somewhere in Hyper Space. Within a few hours any unprotected individual there will die.

John and Stephen rescue Elizabeth and take her back to the TP lab. Back at the school, Robert passes around blue badges, and green badges...

Chris Harding staggers into the Tomorrow People's lab, badly bruised. He's been in a fight with his brother, Ginge, one of the Tomorrow People's human allies. The reason for their disagreement? Ginge was wearing a blue badge, and Chris a green...

Everything seems to lead to Robert's picture. John and Stephen jaunt over to the school to videotape the painting as it changes.

Meanwhile, Elizabeth has been visiting one of her pupils injured in the blue-green disturbances. Leaving, she passes an antique shop in which is displayed a painting similar to the one at the school. It begins to change colour...

A group of violent young thugs surround Elizabeth...

Episode Three: The Trojan Horse

John and Stephen hear Elizabeth's telepathic cries for help and jaunt to her rescue, scaring off the thugs. When the Tomorrow People teleport to the school they find that the video camera they installed to record the painting's changes has been destroyed.

Stephen manages to befriend Robert and is invited to the boy's home to meet his grandfather — also the proprietor of the shop in whose window Elizabeth saw the painting. In the cellar are scores of paintings similar to the one Robert painted. There are also a stock of green and blue badges, which Robert has been making by himself — and some 'friends'.

The Tomorrow People are no nearer to discovering Robert's identity. TIM has been on-line to Government computers



Chris Harding seeks help from the Tomorrow People after a colour argument

and has discovered that there are no records of Robert. Like all the other children who have been painting violence-inducing pictures throughout the world, he is an orphan being looked after by an aged 'relative' of the same sex. These guardians are paid weekly with money taken out of a trust fund lodged in a Swiss bank.

Violence escalates at the school, as the pupils split up into blue and green camps. This is but a small reflection of what's happening in the outside world: cities from Tokyo to Paris are being torn apart by blue and green rioters.

John pays a visit to Robert's grandfather and buys a painting. Despite Elizabeth's reservations that the picture could be a 'Trojan Horse', and might even affect them, John hangs it up.

The painting is indeed a telepathic link between Robert and the lab. As the colours of the painting change, John is taken over and launches a telekinetic attack against Stephen and Elizabeth.

Suddenly the picture 'blows up', and, with a scream of agony, John disappears.

Episode Four: Cuckoo In The Nest

While Stephen goes off in search of John, TIM theorizes on the identity of Robert and the other similar children. Could they be from another planet, from

a race who, instead of sending their colonists to another planet, actually arrange for them to be born on the host planet?

Elizabeth, however, has another theory: the children might be like cuckoos: born on Earth, when they grow up they will simply fly away.

Steve jaunts to the cellar of the shop, where he finds John trapped, and unable to use his special powers. Robert discovers Stephen and attempts to overpower him, but Stephen escapes.

Chris attempts an abortive rescue attempt. The following day he tries to kidnap Robert and yet again fails, only succeeding in taking the book Robert was reading.

Robert was reading Gibbons' *Decline and Fall of the Roman Empire*, and TIM eagerly seizes upon this as a clue to the schoolboy's true nature. Back in the Sixth Century, the Dark Ages were the result of the split of the once-mighty Roman Empire into two warring factions, who chose as their individual identifying colours blue and green...

Robert bids farewell to his grandfather, telling him that, should anyone ask, he has simply gone missing. He enters John's cell and smiles: they are going on a journey.

Chris leads the police to the shop. John and Robert have vanished...

Episode Five: The Swarming Season

Robert has taken John to a Space Station, where he reveals that he is a member of the Denajeeli, a race of non-aggressive aliens to whom the whole galaxy is a breeding ground.

Robert was born on Earth (as was his mother, in Sixth Century Constantinople), and with his fellow aliens is preparing, like a chrysalis, to transmute into his final form and swarm into the galaxy. For this, the Denajeeli need a massive influx of violent energies — hence the paintings. The world is being torn apart by riots, the violent emotions from which are feeding the Denajeeli. Deaths are mounting. John devises a plan to provide the Denajeeli with the violent energies they need, while protecting humans.

Up in Space, using stolen hi-tech scientific equipment, John, Elizabeth and Stephen construct a giant sun-gun, and send the whole of Humanity to sleep.

From the energy released by humans' violent dreams, induced by the Tomorrow People, the Denajeeli gather enough power to leave the Earth in peace.

Credits

John Nicholas Young
Elizabeth Obango Hazel Adare
Stephen Jamieson Peter Vaughn-Clarke
Voice of TIM Philip Gilbert
Robert Jason Kemp
Grandfather Nigel Pegram
Chris Harding Christopher Chittell

Scientific Advisor

..... Doctor Christopher Evans
Designer Michael Minas
Producer Ruth Boswell
Director Roger Price

First transmitted:
4th February to 4th March 1974.

Background

After the departure from the show of Sammie Winmill (Carol) and Stephen Salmon (Kenny), neither of whom fitted in comfortably with *The Tomorrow People's* format, the series took on a decidedly less juvenile bent. Hazel Adare took on the part of Elizabeth (and stayed

with the show until its eighth and final series), and, by virtue of her colour, instantly became one of the first rôle models for black kids in a tv world which until then had been very white and Anglo-Saxon. Indeed, along with Stephen, she was probably one of the two most convincing Tomorrow People the show presented us with.

The fact that she was black was highly appropriate for her first story which, although superficially about the mystery of Robert, was about racial prejudice. Presented in a highly original way, about halfway through the show the point became a little laboured with Adare giving an excruciatingly self-important lecture about tolerance), but at least the thought was there.

The special effects (in Hyper Space, and in the Denajeeli's spaceship) were all done using Chromakey. However, unlike most other programmes then or now, rather than using a blue background, the producers opted for a yellow backdrop: hence the blue of the Tomorrow People's spacesuits and the Denajeeli's spacecraft — something which would have been quite impossible with blue CSO.

Nigel Robinson



BLUE BOX

COME TO SUNNY BOURNEMOUTH!



Earth, Thursday


Dear all,

Having a wonderful time here in Bournemouth, where we're getting ready for Blue Box, the fun Doctor Who convention of 1993. We've already got some big name guests, as you can see, with many more in the pipeline, and we're aiming to make it a great, and slightly irreverent, celebration of the series' 30 years.

So come along to Blue Box this May - Its the con to be seen at, even if you're a Dalek!

Love,

SALVADOR



BLUE BOX

THE RIDE ON TIME 'CON!

The Time:
22/23 MAY 1993

The Place:
FORTE Posthouse BOURNEMOUTH

The Cause:
The Foundation For Study into Infant Death & People Special Care Baby Unit

The Guests:
Colin Baker Honor Blackman Debbie Watling
James Bree Stephen Thorne John Woodnutt
Ray Cusick Terrance Dicks
Chris Barry Mervyn Haisman
& Many More - All Confirmed Work Permitting!

The Cost:
£17 Saturday £30 Full Weekend £13 Sunday
Send An SAE For Family Ticket Details

To Register, send a cheque made payable to 'Blue Box', with 3 A5 SAEs to:
Blue Box Registrations,
15, Martock Road,
Keynsham
Bristol
BS18 1XA



A8 Dance of the Dead

Writer..... Anthony Skene
Director..... Don Chaffey

Number 2 (Mary Morris), Doctor (Duncan MacRae), Bo-Peep (Norma West), Town Crier (Aubrey West), Psychiatrist (Bee Duffell), Day Supervisor (Camilla Hasse), Night Supervisor (Michael Nightingale), Dutton (Alan White), Night Maid (Patsy Smart), Maid (Denise Buckley), Postman (George Merritt), Flowerman (John Frawley), Lady in Corridor (Lucy Griffiths), 2nd Doctor (William Lynch Brown)

It is Carnival, but Number 6 does not wish to take part. Everybody else boasts fancy and period costumes. As the story progresses, Number 2 becomes Peter Pan, presiding over a mock trial with judges who sentence Number 6 to death. His crime has been possession of a radio, a forbidden object. A frenzied mob chases the convicted man, who seeks refuge in a room protected by a one-way mirror. Number 2 enters, and explains that the might of The Village cannot be overcome. A computer terminal, standing in the room, suddenly activates. Number 6 rips out its inner cables, causing the machine to fall silent. The computer starts up again. The Village leader laughs derisively at her prisoner, for whom there is no immediate prospect of gaining liberty.

A9 Checkmate

Writer..... Gerald Kelsey
Director..... Don Chaffey

Number 2 (Peter Wyngarde), Rook (Ronald Radd), 1st Psychiatrist (Patricia Jessel), Queen (Rosalie Crutchley), Man with the Stick (George Coulouris), 2nd Psychiatrist (Bee Duffell), Supervisor (Basil Dignam), Painter (Danvers Walker), Shopkeeper (Denis Shaw), Assistant Supervisor (Victor Platt), Nurse (Shivaun O'Casey), Skipper (Geoffrey Reed), Sailor (Terence Donovan), 1st Tower Guard (Joe Dunne), 2nd Tower Guard (Romo Gorrara)

A giant chess game is being played on The Village lawn. The 'pieces' are citizens. Number 6 is invited to join the

game. He is shadowed throughout the story by the woman who plays the Queen. She has, unknowingly, been equipped with a homing transmitter, hidden inside her neck locket. While Number 6 plans an escape with the Rook, his female pursuer cannot be shaken off. She has been brainwashed into believing that she is in love with Number 6, and vice versa. The escape bid has to be carried out under cover of darkness. An inflatable raft takes Number 6 out to sea and he is picked up by a boat. He is, however, not free, for the vessel is under the control of Number 2; the Rook has confessed details of the escape to Number 2. Ironically, the Rook had wrongly believed that the freedom bid with Number 6 was all a trap.

A10 Hammer Into Anvil

Writer..... Roger Woddiss
Director..... Pat Jackson

Number Two (Patrick Cargill), Band Master (Victor Maddern), Number 14 (Basil Hoskins), Psychiatric Director (Norman Scace), New Supervisor (Derek Aylward), Number 73 (Hilary Dwyer), Control Room Operator (Arthur Gross), Supervisor (Peter Swanwick), Shop Assistant (Victor Wolf), Laboratory Technician (Michael Segal), Shop Kiosk Girl (Margo Andrew), Female Code Expert (Susan Sheers), 1st Guardian (Jackie Cooper), 2nd Guardian (Fred Haggerty), 3rd Guardian (Eddie Powell), 4th Guardian (George Leech)

A cruel and sadistic Number 2 brings about the death of a young woman, causing Number 6 to swear revenge. He wages a campaign against Number 2, subtly and

cleverly turning most of the leader's team against their superior. In a last desperate attempt to beat off his one-man enemy, Number 2 employs his burly assistant to rough up The Prisoner. Number 6, of course, successfully defends himself against the attack and homes in on Number 2, now alone in his Green Dome residence. Number 6 lets Number 2 believe he is a specially assigned agent, checking up on Number 2. The leader is made to report his failure, effectively having to turn himself in.

A11 It's Your Funeral

Writer..... Michael Cramoy
Director..... Robert Asher

Retiring Number 2 (Andre Van Gysegam), New Number 2 (Derren Nesbitt), Watchmaker's Daughter (Annette Andre), Number 100 (Mark Eden), Watchmaker (Martin Miller), Computer Attendant (Wanda Ventham), Number 2's Assistant (Mark Burns), Supervisor (Peter Swanwick), Artist (Charles Lloyd Pack), Number 36 (Grace Arnold), Stall Holder (Arthur White), MC Councillor (Michael Bilton), Kosho Opponent (Gerry Crampton)

An elderly Number 2 is about to retire. His position will be taken by a younger replacement. The final handing-over ceremony will occur on Appreciation Day. Meanwhile, a plot to overthrow The Village authorities is being hatched. A bomb has been constructed by an old man, The Village watchmaker. His daughter reveals the conspiracy to Number 6, who is determined to stop the plot, for fear of reprisals against innocent citizens. The

The Dance of the Dead becomes a stand-off for a while Photo © BBC



Prisoner resolves to tell Number 2, unaware that he is being recorded. This will be used against him by the younger Number 2, in an attempt to show that he was trying to make a hoax report. When his report is scoffed at, Number 6 decides to prevent the bomb attempt himself. He discovers that the device has been placed inside a seal of office, suspended from the neck of the retiring Number 2. Number 6 removes the chain and places it over the head of the young Number 2, in a mock ceremony acknowledging the taking up of office of the new holder. The presumptive Number 2 is now powerless. The retiring Number 2 is able to leave safely by helicopter.

A12 A Change of Mind

Writer Roger Parkes
Director Patrick McGoochan
Number 2 (John Sharpe), Number 86 (Angela Browne), Doctor (George Pravda), Number 42 (Kathleen Breck), Supervisor (Patrick Swanwick), Lobo Man (Thomas Heathcote), Committee Chairman (Bartlett Mullins), Number 93 (Michael Miller), 1st Member of Social Group (Joseph Cuby), 2nd Member of Social Group (Michael Chow), Number 48 (June Ellis), 1st Woodland Man (John Hamblin), 2nd Woodland Man (Michael Billington)

Number 6 is made to believe that he has undergone a lobotomy, to remove any rebellious cells. However, the operation is not fully carried out. The effects of a lobotomy are simulated by continual drug doses administered to Number 6. A female assistant of Number 2 is ordered to befriend The Prisoner, part of her duties being to drop tablets into his tea. The Village citizens are told that Number 6 has been declared Unmutual, but that his rehabilitation will be assured by the process of Instant Social Conversion. Number 6's suspicions are aroused and his mental faculties return. He drugs the woman assistant and causes her to confess the details of the plot. By hypnosis, he instructs her to denounce Number 2 in public. A crowd gathered in The Village square demands the removal of the discredited leader.

A13 Do Not Forsake Me Oh My Darling

Writer Vincent Tilsley
Director Pat Jackson
The Prisoner/The Colonel (Nigel Stock), Number 2 (Clifford Evans), Janet (Zena Walker), Seltzman (Hugo Schuster), Sir Charles (John Wentworth), Villiers (James Bree), Stapleton (Lloyd



The Prisoner finds that The Village extends to the Wild West

Lamble), Danvers (Patrick Jordan), Camera Shop Manager (Lockwood West), Potter (Fredric Abbott), Cafe Waiter (Gertan Klauber), Old Guest (Henry Longhurst), 1st New Man (Danvers Walker), Young Guest (John Nolan)

In addition to requiring the reason behind Number 6's resignation, The Village wants him to lead them to a former friend. Professor Seltzman, an ingenious scientist who has devised a mind-transfer process, is in hiding somewhere in Europe. The Village has in its possession the first half of the process, allowing the mind of Number 6 to be transferred into the body of one of its own agents. The Colonel, now with Number 6's mind, takes up the Seltzman trail in London. He meets the fiancée of Number 6 and their love is rekindled. Such strong emotions are enough to outweigh any mental confusion that the mind of Number 6 might have been suffering. He journeys to Kandersfelt, where Seltzman is masquerading as a village barber. The contact is all that The Village have been waiting for. A tail has been put on 'Number 6'. He and Seltzman are rendered unconscious and transported back to The Village. Number 2 now intends to obtain the second half of the process, allowing reversal of the mind transfer operation. The outcome, to the shock and dismay of Number 2, is that Seltzman's mind escapes in the younger body of the Colonel, while Number 6 regains his own mind. He is pleased to discover that Seltzman has tricked them all and has retained his freedom.

A14 Living In Harmony

Writer and Director David Tomblin
From a story by David Tomblin and Ian L Rakoff

The Judge/Number 2 (David Bauer), The Kid (Alexis Kanner), Kathy (Valerie French), Town Elder (Gordon Tanner), Bystander (Gordon Sterne), Will (Michael Balfour), Mexican Sam (Larry Taylor), Town Dignitary (Monti De Lyle), Horse Dealer (Douglas Jones), 1st Gunman (Bill Nick), 2nd Gunman (Les Crawford), 3rd Gunman (Frank Maher), 1st Horseman (Max Faulkner), 2nd Horseman (Bill Cummings), 3rd Horseman (Eddie Eddon)

The Prisoner arrives in a small Western town, on horseback, dressed as a cowboy. The town is ruled by a corrupt judge. Having no wish to stay, the new arrival tries to leave. He is beaten and dragged back. The judge tells him that only if he agrees to be the town's sheriff will he ever be allowed to depart. The stranger in town refuses to pin on the badge until a series of sickening events causes him to take office. Refusing to carry a gun, the sheriff is again subjected to a beating. Worse still, he finds that a saloon girl who befriended him has been murdered by a cold-blooded killer, The Kid. Finally, the hero straps on a gun and faces the town's hired assassin. The Kid is killed in the shoot-out and the sheriff soon appears to suffer the same fate. A bullet to his head is delivered from the gun of the judge. All at once, the town

buildings become façades only, the characters and horses merely cardboard cut-outs." The lone figure runs from the place, straight into the surroundings of The Village. He has been tricked by being subjected to hallucinations, produced via electrodes attached to his head. The discovery by him is enough to return him to consciousness and the plan of Number 2, the former Judge, is foiled.

A15 The Girl Who Was Death

Writer..... Terence Feely
From an idea by David Tomblin

Director..... David Tomblin

Schnipps/Number 2 (Kenneth Griffith), Sônia (Justine Lord), Potter (Christopher Benjamin), Killer Karminski (Michael Brennan), Boxing MC (Harold Berens), Barmaid (Sheena Marsh), Scots Napoleon (Max Faulkner), Welsh Napoleon (John Rees), Yorkshire Napoleon (Joe Gladwin), Bowler (John Drake), Little Girl (Gaynor Steward), 1st Little Boy (Stephen Howe)

A fairy tale is being related from a book, its pages turning to introduce a series of short stories. Included in the assortment are a cricket match, a boxing bout, and a chase on fairground rides. These all feature, in different guises and costumes, Number 6. A deadly opponent has been set against him. She is dressed all in white and eventually announces herself as Death. The pursuit of her takes her male quarry to a ghost town. His end is nearly secured at her hands, by means of numerous lethal booby traps — topped off with a mortar attack on him. Clinging to the bottom of the girl's departing helicop-

ter, its pilot believing that her foe is no more, the man arrives at her lair. Following his prey into a cave, he emerges inside a lighthouse where the girl's father, dressed as Napoleon, holds court. He has his own private army of uniformed soldiers — in Napoleon costumes, that is. He is insane and plans to destroy London with a single rocket. Instead, the lighthouse itself is blown up, at the hands of the good guy, who, in true hero style makes his escape. The last pages of the book are turned and the tale ends. Number 6 is seen in The Village, having completed reading a bedtime story to some children. Elsewhere, in his quarters, Number 2 ('Napoleon') rages. Realizing that Number 6 had no intention of revealing any secrets during the story-telling, Number 2 fumes as The Prisoner bids The Village leader goodnight.

A16 Once Upon A Time

Writer and Director

..... Patrick McGoohan

Number 2 (Leo McKern), Supervisor (Peter Swanwick), Umbrella Man (John Cazaban), Number 86 (John Maxim)

An old Number 2 is returned to The Village and given one last chance to break The Prisoner. The two men will be locked in a chamber together for a week, while an interrogation process known as Degree Absolute is carried out. Number 6 is regressed to childhood and gradually brought forward, passing through his formative years, his teens and his early adult life. At each stage Number 2 uses the personal history of his prisoner in an attempt to unlock from his mind the reasons for his rebellious nature and, eventually, the secret behind his resignation. Days and

nights pass, the questioning becoming more intense. The will of Number 6 proves the stronger. He survives the ordeal and overcomes his inquisitor. Their rôles are reversed, Number 6 now the gaoler and Number 2 the captive. A large wall clock ticks away the last few minutes as the week draws to a close. Number 2 collapses, apparently dead. The Village supervisor enters the underground compartment to congratulate the victor. Number 6 is asked what he desires. Number 1, is his simple reply...

A17 Fall Out

Writer and Director

..... Patrick McGoohan

Ex-Number 2 (Leo McKern), Rebellious Youth (Alexis Kanner), The President (Kenneth Griffith), The Supervisor (Peter Swanwick), The Delegate (Michael Miller)

Number 6 is taken along a subterranean passage into a huge underground chamber. The cavernous surroundings contain a wigged President, a hooded assembly and banks of computers. From a central pulpit, the President opens the proceedings. The previous 'dead' Number 2 is revived and gives testimony to the gathering. A rebellious youth is brought before the tribunal. After the public condemnation of the various characters being brought up for justice, Number 6, now awarded the title of 'Sir', is invited to make a speech. His words are drowned out by a mocking crowd. Crestfallen, he rushes from the chamber, ascending a spiral staircase to an upper level. A cowed figure awaits him, a white robe bearing the large number '1'. The outer mask is ripped away to reveal the face of an ape. This too is pulled off and the face of The Prisoner stares back at him. He has met up with himself, Number 1. In a violent mêlée which ensues, with Villagers being mown down by machine guns, the 'new Number 1' activates the control panel linked to a giant rocket. The Village must now be evacuated. As citizens flee, the saboteur escapes in a truck, along with the dwarf butler, the former Number 2 and the hippy youth. The vehicle, complete with cage on its rear platform, bursts through iron gates and speeds away. Journey's end occurs in London and the erstwhile Prisoner at last reaches his home. The large front door, also bearing the number '1' opens with an audible hum, a sound previously heard from doors in The Village. The man drives off in his sports car, reliving those moments which had led to his incarceration.

Information supplied by the Prisoner Appreciation Society, Six of One.

Number 6 reaches the heart of The Village, but is he no longer a prisoner?



SUBSCRIPTIONS



STARBURST is Britain's premier Science Fiction magazine. Since 1976 **STARBURST** has been giving the latest news, insights, and movie previews. There are in-depth interviews with big name stars, as well as writers, directors and technical people who make Science Fiction a reality on large and small screens. **STARBURST** turns the spotlight on radio, stage productions, comics, books and also keeps you up to date with the ever increasing number of Science Fiction video releases. Apart from placing a regular order with your local newsagent there is one other way to make sure you never miss out on **STARBURST** and that is by subscribing...



Boldly Going Where No Magazine Has Gone Before...
TV ZONE exclusively concentrates on weird and wonderful cult television. There's coverage of the classic, seemingly never-ending sagas of, **Doctor Who**, **Star Trek**, and **Star Trek: The Next Generation**. **TV ZONE** also delves into **Raid Dwarf**, **Quantum Leap**, **Blake's 7**, **Tomorrow People**, **Space 1999**, **Star Cops**... There are interviews with the actors, writers, designers and directors. Features which take you behind-the-scenes. In-depth episode guides. Free competitions. Reviews of the latest Fantasy and cult television videos and books. Don't miss out, subscribe!

STARBURST

(All Dollar rates are USA currency)

	1 YEAR SUB	2 YEAR SUB	3 YEAR SUB
UK	£32 <i>Save £2.20</i>	£60 <i>Save £10.40</i>	£87 <i>Save £16.60</i>
Worldwide Surface	£35 \$61 <i>Save \$23</i>	£66 \$116 <i>Save \$59</i>	£94 \$165 <i>Save \$87</i>
Worldwide Airmail	£48 \$84	£93 \$162 <i>Save \$6</i>	£133 \$232 <i>Save \$20</i>
Budget UK	£22 <i>Save £1.40</i>	£42 <i>Save £4.80</i>	£60 <i>Save £2.20</i>
Budget Worldwide	£24 \$42 <i>Save \$12</i>	£46 \$80 <i>Save \$28</i>	£65 \$110 <i>Save \$52</i>

Subscriptions comprise of Twelve monthly issues and four specials each year. For those readers on a tight budget we have budget subscriptions which exclude Specials.

TV ZONE

(All Dollar rates are USA currency)

	1 YEAR SUB	2 YEAR SUB	3 YEAR SUB
UK	£27 <i>Save £5.45</i>	£51 <i>Save £13.90</i>	£73 <i>Save £24.35</i>
Worldwide Surface	£30 \$52 <i>Save \$26.75</i>	£58 \$100 <i>Save \$57.30</i>	£82 \$143 <i>Save \$93.25</i>
Worldwide Airmail	£43 \$75 <i>Save \$3.75</i>	£82 \$143 <i>Save \$14.50</i>	£116 \$200 <i>Save \$36.25</i>
Budget UK	£18 <i>Save £3.10</i>	£34 <i>Save £8.20</i>	£49 <i>Save £14.30</i>
Budget Worldwide	£20 \$35 <i>Save \$13.75</i>	£38 \$66 <i>Save \$31.50</i>	£54 \$94 <i>Save \$52.25</i>

Subscriptions comprise of Twelve monthly issues and four specials each year. For those readers on a tight budget we have budget subscriptions which exclude Specials.

Back issues can also be obtained. **STARBURST** costs £2.20 (US \$4.95), **STARBURST** Specials £3.50 (US \$7.95), **TV ZONE** Specials and bumper issues £2.95 (US \$6.95), **TV ZONE** £1.65 (US \$3.95), **SHIVERS** £1.65 (US \$3.95). Postage and packing is 60p (US \$2) for one issue and 20p (US \$2) for each additional issue. Copies can be requested with your subscription or separately when your envelope should be marked 'Back Issues'.



SHIVERS gives in depth coverage of the Horror genre. By using correspondents from all over the world, and favourite writers in the Horror field it is the Global Magazine of Horror. **SHIVERS** has a different angle from anything currently on the market and intends to comment on everything first — and best! Among the topics covered are Anthony Hickox's **Hellraiser III: Hell on Earth**, Sam Raimi's **Army of Darkness: Evil Dead III**, Peter Jackson's **Braindead**, Richard Stanley's **Dust Devil**, George Romero's **The Dark Half**, Dario Argento's **Aura's** Enigma and the many Stephen King adaptations. For Horror, you want **SHIVERS**!

Starburst Subscription for years starting with next issue/ renew/ issue No.
TV Zone Subscription for years starting with next issue/ renew/ issue No.
Shivers Subscription for issues starting with next issue/ renew/ issue No.
I enclose a cheque/ PO payable to 'Visual Imagination Limited'. Amount \$ / £
Or charge my Visa / Access / Mastercard the amount shown above. Card expiry date

--	--	--	--	--	--	--	--	--	--

Signature (for card payments)

Name:

Address:

Postcode/ Zipcode

Send completed form (or copy) to Shivers, Visual Imagination Limited, PO Box 371, London SW14 6AL, ENGLAND. For USA and Canada: Visual Imagination Limited, 4200 Van Nuys Blvd, Apt 115, Sherman Oaks, California 91403, USA.

SHIVERS

All Dollar rates are USA currency. All savings shown are based on the current cover prices. Further savings may also be made!

	12 Issues	24 Issues	36 Issues
UK	£18 <i>Save £1.50</i>	£34 <i>Save £5.30</i>	£48 <i>Save £7.10</i>
USA and Canada	\$44 <i>Save \$3</i>	\$84 <i>Save \$10.40</i>	\$120 <i>Save \$21.80</i>
Rest of world - surface	£20	£38	£55
Rest of world - airmail	£30	£58	£85

I wish to subscribe to **STING** poster Mag for issues starting with issue

Please send the following back issues

I enclose a cheque/ PO payable to 'Visual Imagination Ltd'. Amount (inc P&P) £

Or charge my Visa / Access / Mastercard No. the amount shown above. Card expiry date

--	--	--	--	--	--	--	--	--	--

Signature (for card payments)

Name:

Address:

Postcode/ Zipcode

Send completed form (or copy) to STING Poster Mag, Visual Imagination Limited, PO Box 371, London SW14 6AL, UK.



STAR TREK: THE NEXT GENERATION OFFICIAL POSTER MAGAZINE has full colour throughout, giant posters every issue, in-depth articles on the USS Enterprise and her Crew, full-length episode synopsis with complete cast and credits listing which build into a comprehensive fact-file on the whole series.
SUBSCRIPTIONS
(mailed in card-reinforced packaging):
Twelve issue rate £18 (Eire £20)
Twenty-four issue rate £35 (Eire £38)
Thirty-six issue rate £50 (Eire £54)
Forty-eight issue rate £65 (Eire £70)
(All prices are acceptable in UK pounds only)
Back issues cost £1.65 plus postage and packing 60p for one issue and 20p for each additional issue — all issues still available!